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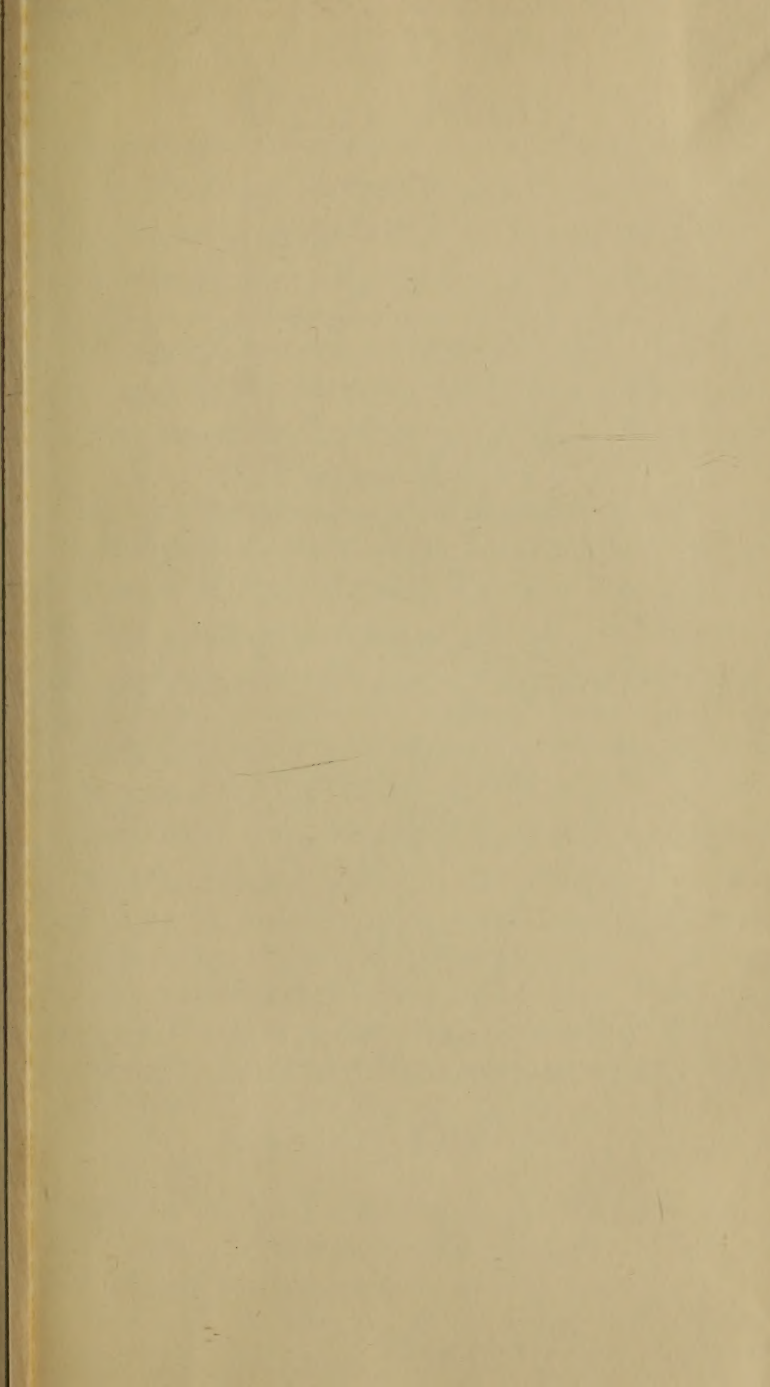
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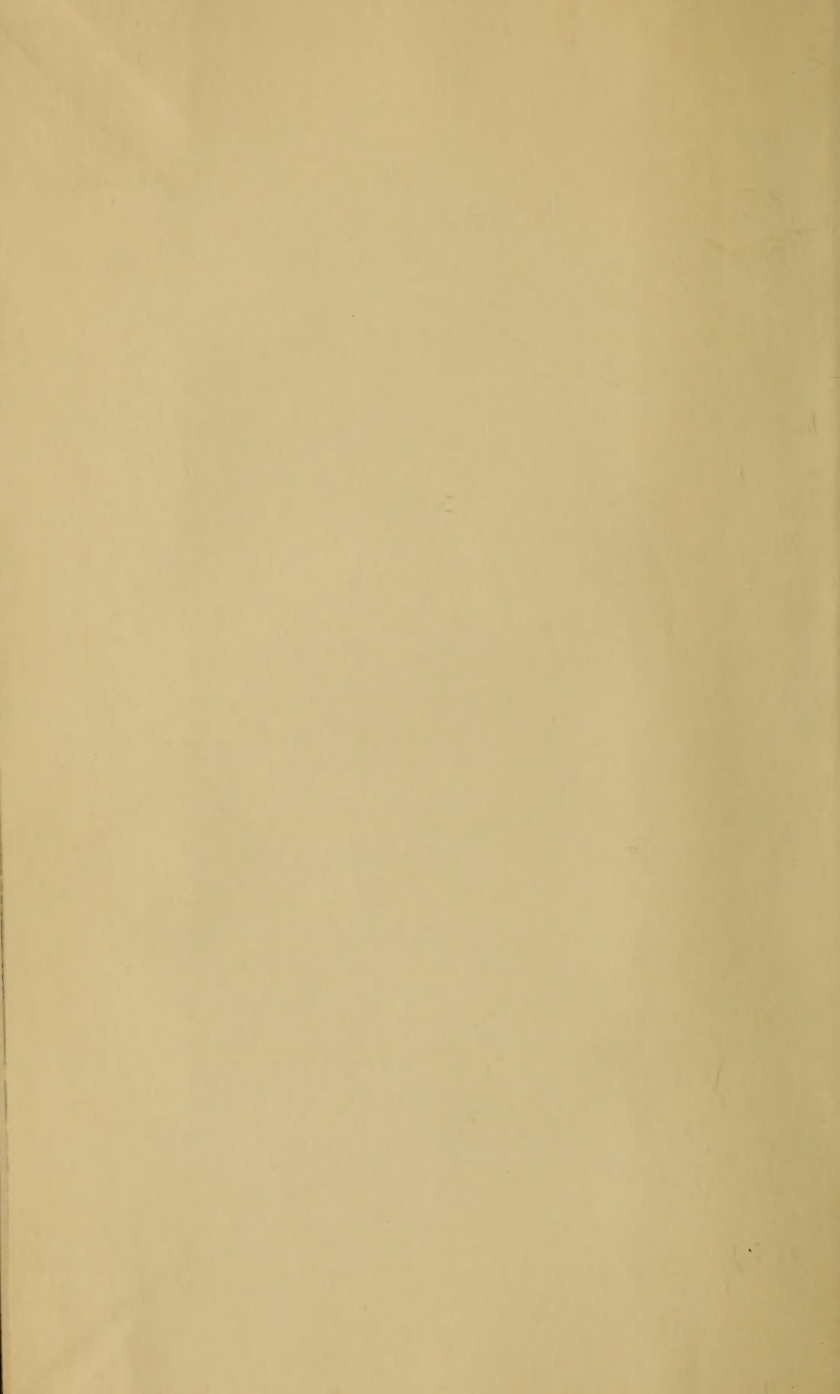
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An INTRODUCTION to PSALMODY

*Containing some Instructions for Young
Beginners, explain'd in a familiar &
easie manner, by way of Dialogue.*

*By John Church a Member of y^e Collegiate
Church of S^t Peters Westminster, and
Gentleman in Ordinary of His Majesty's
Chapel Royal.*

*To Which is added a Select Number of
the best Psalm Tunes extant; in 3 and 4
Parts; as they are now Sung in Parish
Churches & other Places of Divine Worship.*

*Also a Collection containing Some Hymns
Compos'd by D^r William Croft; & some
Anthems & Hymns by Mr. Tho: Ravenscroft
& the Author; for 1, 2, and 3 voices.*

*O praise y^e Lord, for y^e Lord is gracious: O Sing
Praises unto His Name for it is lovely. Psal: 135.
Sing ye Praises with Understanding. Psal: 47.*

1723
96
LONDON,

*Engrav'd by T. Crofts for R. Meares
Musick Printer at the Golden Viol in
S^t Pauls Church Yard. 1723*

*Sold by J. Bradway of Ramsay, in Hunting
ton Shire; & H. Croftsgrove of Norwich.*



To all Lovers of Psalmody.

The following Introduction is intended as an help & Assistance to all those that shall be desirous of improving in, & learning the Art of Psalmody; there being briefly explaind by a familiar way of Dialogue, all those Terms or Parts of Musick which are conducive and necessary to that End. —

The Tunes w^h follow y^e Instructions are y^e best Extant, there are 18 in 3 & 12 in 4 parts; & I am pretty certain y^t there is Scarce any Tune y^t is usually Sung (w^h there is an Organ,) y^t is omitted.

The Anthems & Hymns w^h follow y^e Psalm Tunes, are intirely new; except Mr. Ravenscroft's, & they were put in to Oblige some particular persons who are very ready to promote y^e Sale of this Book. —

As the Tendency of this Book is towards the improvement of Psalmody in general, & thereby advancing the Honour & Glory of God, tis hop'd it may meet wth a candid Reception, & that every one will find some advantage in it, as may at least be thought answerable to y^e small Charge of y^e Purchase.

And should this Book meet th such an encouragement as may in some measure answer y^e Great pains & expence of y^e Publisher, twill induce him to make such a further Collection of Hymns and Anthems from y^e Best Masters, as he has great reason to hope, will not be unacceptable to all y^e well wishers to, & promoters of Psalmody.

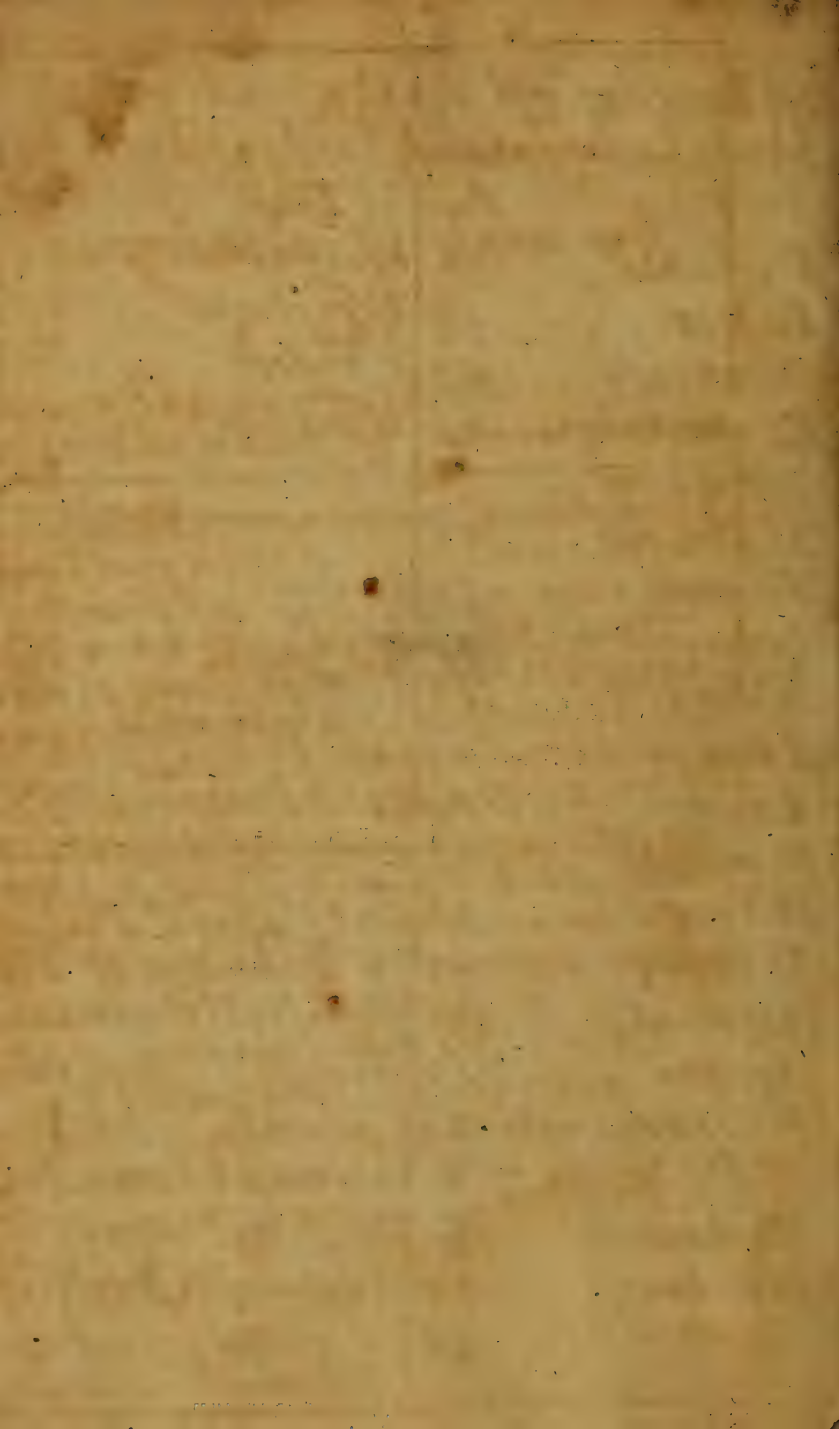
So recommending you to y^e favour of Almighty God, (not doubting but y^e you'll always secure a Title to his Holy Protection by y^e Practice & Advancem^t of this laudable, religious & delightful Duty,) I humbly take my leave, concluding wth y^e Advice of y^e Royal Psalmist (whose zeal for his Makers Glory, & Love for y^e Sacred Songs of Zion, makes him break out into This Pathe-
-tical Exhortation) Psal: 105. ver: 2.
O let y^e Songs be of him & praise him: & let y^e talking be of all his wondrous works.

Vale.

So recommending.

A Table of all the Psalms Hymns & Anthems containd in this Book .

Tunes.	Page	Tunes.	Page
S ^t Annes	100	Westminster	35
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A short Introduction to Psalmody, by way of Dialogue.

Chap. 1.

The Introduction with an Account
of the Gamut, or Scale of Musick.

Theophilus. Good morrow Philemon.

Philemon. Good morrow good Theo;
pray it makes y^e so early abroad this morn^g?

Theo: I suppose the same reason which
gives you the opportunity of asking y^e questⁿ.
viz. the lovely Season & Weather, which
seem united to invite us hither.

Phil: You are intirely right: who
can forbear frequenting these pleas.^t
Fields, both Morn & Even, which
are now so sweetly adorn'd with
all the blooming beauties of the
Youthfull Spring?

Theo: 'Tis true, besides the
Morning is the fittest time for
Study, which is another reason of
my being here so early; hoping to
have had some moments to my Self.
for to tell you the truth I have had
a new Lesson in Psalmody lately
given me, which I had a mind to
peruse this Morning.

Phil: Since you have nam'd Pfalmody, methinks I am not sorry, that my early appearance has disappointed you of y^e desir'd Solitude; because it gives me the wish'd occasion of my acquainting y^e with the great desire I have long had to attempt the knowledge of that delightful Art; & wish you could recommend me to some person for my Instruction therein.

Theo: Your desire is very commendable, since the knowledge of Musick enables us to Sing our Makers praises with understanding, & if you'l accept of so small a proficient as my self for your Instructor, I shall be ready to serve you.

Phil: I thank you for your kind offer, and will begin when you please S^r.

Theo: Then you must first learn your Gamut which is a Scale of Musick so call'd from the first Note in it, as you see here at the bottom of it.

The Gamut Scale.

Gsolreut	<i>in alt</i>	sol
Ffaut		fa
Ela		la
Dlaſol		sol
Cſolfa		fa
Bfabemi		mi
Alamire		la
Gsolreut	<i>cliff</i>	sol
Ffaut		fa
Elami		la
Dlaſolre		sol
Cſolfaut	<i>cliff</i>	fa
Bfabemi		mi
Alamire		la
Gsolreut		sol
Ffaut	<i>cliff</i>	fa
Elami		la
Dſolre		sol
Cfaut		fa
Bmi		mi
Are		la
Gamut		sol

Base. Counter tenor or Tenor. Treble.

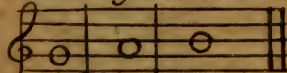
Phil : Pray after what manner must this be learnt ?

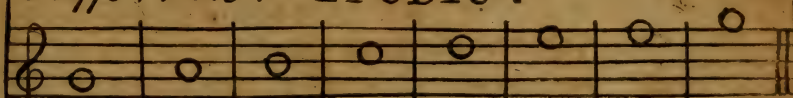
Theo: You may observe three things in the Gamut 1st the Names of the Notes 2^{dly} y^e 3 Several Cliffs, & 3^{dly} the Syllables belonging to y^e Names of the Notes, which are made use of in what we call Solfaying, as for instance Gamut is y^e Name of a Note, but when y^e come to Sing it y^e must name it Sol, as y^e may observe Sol to be plac'd on the same line which is drawn from the word Gamut in like manner Alamire is call'd la, Bfabemi mi, and so on ; in short y^e best way for y^e to remember how to call em is this, the Names of all y^e Notes beginning with one of y^e 1st seven letters of y^e Alphabet as A . B . C . D . E . F & G . you may observe that A & E are call'd la ; B is mi ; C & F fa ; D & G Sol . all w^{ch} you must get without book, both up & down beginning with Gamut , & ending at Gsolreut in alt, then repeat back again and end with Gamut taking care to remember w^t no no Syllable belongs to each proper name of y^e Notes, as for instance Gamut is call'd Sol, A re la, B mi mi, & so on, as before hinted .

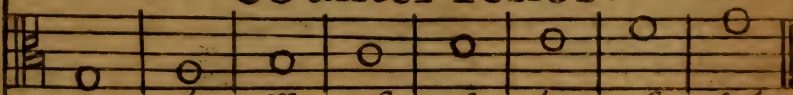
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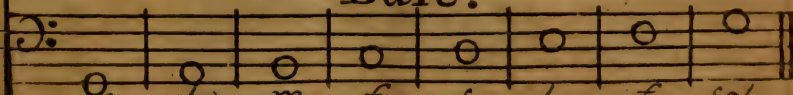
Phil: Of what use are y^e Cliffs?

Theo: They are the Keys or Inlets to y^e knowledge of the Notes, for should y^e place a Note upon any part of 5 lines & put no Cliff at the beginning, y^e cannot call it any thing; but with a Cliff plac'd there you may easily find out any Note, because reckoning up or down from the Cliff y^e may take in y^e extent of any Lesson, for Example, place the Treble Cliff upon y^e 2^d line which is G sol reut & all other Notes ascending or descending must be call'd by y^e same names, as they stand in y^e Gamut.

for Example.  here is 3 Notes, y^e 1st upon the *sol la mi* same line as the Cliff which is G. & call'd sol; y^e 2^d in the space above it which is A. & call'd la; the 3^d upon y^e middle line which is B. & call'd mi; but for y^e better understanding, I will set down 8 Notes in y^e 3 Severall Cliffs. viz: Treble.


sol la mi fa sol la fa sol
Counter Tenor.


s l m f s l f sol
Base.


s l m f s l f sol







compare these Notes with y^e Scale, & you'll easily apprehend what I have said, as to y^e right naming of your Notes, & y^e Cliff you intend to practice in, you must be careful to know readily y^e names of all y^e lines & spaces which the Cliff lets y^e into; also y^e proper Monosyllable belonging to it ^{ch} is always usd in Solfaying. you see y^e lines of this Scale is divided into three parts by 3 Semicircles; each incloses 5, which may serve to represent a Staff or 5 lines in any Musick book, y^e upper 5 has y^e Cliff upon y^e 2^d line, y^e next 5 has y^e Cliff upon y^e middle line, & y^e lowest 5 has the Cliff upon y^e 4th line, and thus much for the Gamut.

Chap: II.

Notes & Characters usd in Musick.

I shall now proceed to give you some account of the Notes & Characters usd in Musick; as well to express Sounds, as to denote Silence.

and of the first kind there are Six only now generally made use of, & are made after this manner viz.

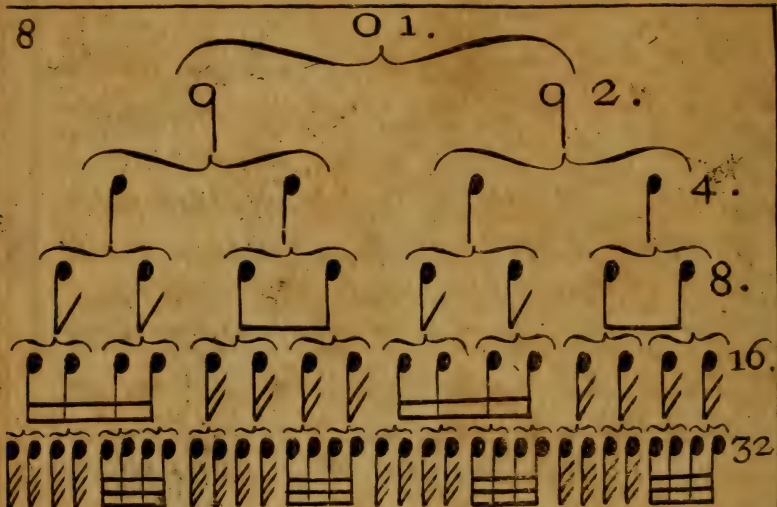
a Semibreve , a Minim ,
 a Crotchet , a Quaver ,
 a Semiquaver , a demiquaver .

To remember the difference you may observe a Semibreve to be somewhat like the Letter O, open & without any stroke or tail to it either upwards or downwards; a Minim is that open mark with a tail to it, a Crotchet has a black head, with a plain tail or stroke either up or down a Quaver is, when the tail has one dash added to it, a Semiquaver has two, and a demiquaver three, as y^u may observe in their several figures exprest before.

Phil: I think you have explained this very well; but how shall I know the length of each Note?

Theo: A Semibreve is as long in Singing as while you can tell 4 Strokes of a large pendulum Clock; a Minim half so long; a Crotchet a quarter; a Quaver $\frac{1}{8}$, a Semiquaver $\frac{1}{16}$, a demiquaver $\frac{1}{32}$. but for a farther illustration I shall give you a Scheme of the 6 Notes, by which you may much plainer distinguish w^h proportion they bear to each other.

here follows y^e Scheme.



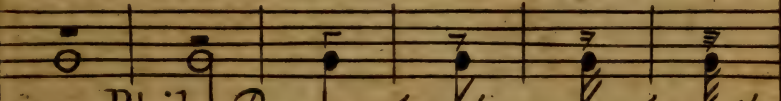
These are what we call Notes, and you may observe by this Scale, that one Semibreve includes, or is as long as 2 Minims; a Minim as 2 Crotchets; a Crotchet as 2 Quavers; a Quaver as 2 Semiquavers; and a Semiquaver as 2 demiquavers. for a farther Illustration, suppose a Semibreve divided into 2 equal parts, they are Minims; if into 4, they are Crotchets; & so on to 32 parts, which are demiquavers, as you see above.

Phil: I think you have explained it enough, but pray what are the other Marks you mention?

Theo: The next in Order, because relating to Sound (as well as the 6 Notes) are Flats & Sharps. a Flat is made thus \flat , a Sharp thus \sharp , the use of the Flat, is

to lower y^e Sound of any Note before w^{ch} it is plac'd, half a note or tone; y^e Sharp on the Contrary raises it so much; which I shall make plainer to you by & by .


The next Characters I shall speak of are Rests or marks for Silence plac'd on any part of the 5 lines & distinguish'd thus



Phil: Pray why do you place the 6 Notes under them ?

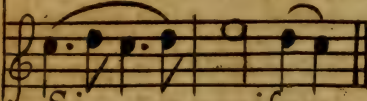
Theo: To explain 'em. for Instance; y^e Semibreve Rest is a thick Stroke, (as y^u see) drawn from any line down half way to y^e next; the Minim Rest goes up half way; y^e Crotchet (like a Tenter hook) turns off to y^e right hand; y^e Quaver to y^e left, the Semi-quaver with a double Stroke to y^e left, the demiquaver a treble Stroke to the left. y^e use of ^{ch} are, y^t where ever y^u meet wth 'em, y^u are to rest, or keep silent, so long as you woud be performing those notes whose absence they supply. when a Stroke is drawn from one line to y^e next, y^u must not think it a Semibreve & Minim rest joynd; but 2 Semibreves, & ⁿ drawn to another line 'tis 4 . Observe y^e Semibreve rest is always a whole bar in any Sort of Time wth ever.


^{ch} wⁿ you'l y^e better understand wⁿ I come to speak of Time; but heres an example of whats now mentiond,

in y^e first division is a  Semibreve rest w^{ch} stands for a Semibreve or one bar; y^e 2^d for 2, y^e 3^d for 4, y^e 4th for 8, and the last for 16 bars.

Phil: This is very plain; but w^t mean you by a bar?

Theo: 'Tis a strait stroke drawn a cross y^e 5 lines, & divides y^e Notes into equal quantities, in order to y^e keeping or beating of Time. y^e next is a Tye, w^{ch} is a Curv'd line drawn over 2 or more Notes, wⁿ there is but one Syllable to Sing to 'em,

 for example the word Sing has 4 Notes Ty'd, & y^e Syllable es 2.

The last Character I shall now mention is a Direct, made at y^e end of y^e 5 lines,  to shew you that the first Note in the next 5 is upon that line or space, where the Direct is plac'd.

I shall in the next place attempt something concerning y^e Tone or Sound of your Notes, & y^e farther use of Flats and Sharps, as I before hinted.

Phil: I thank you S^r.

Chap: III.

Concerning ^ey Tone or Sound of Notes

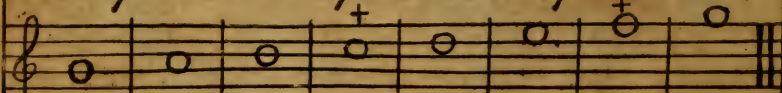
Having ^{tr}₂preceeding Chapters given
^yan account of ^yGamut, ^y6 kinds of Notes,
 & other Characters thereunto belonging,
 I shall now proceed to some directions rela-
 -ting to ^yTone or Sound of ^yNotes ^{ch}_{mp}plac'd
 upon ^y5 lines, as they ascend or descend, ^y
 is from line to space & from space to line
 are accounted either whole Tones or Semi-
 -tones; ^yis whole Notes, or half Notes; and
 are distinguish'd one from another by ^y2
 Columes of names in ^yGamut. for Instance,
 from Gamut to Are is a whole Tone, from
 Are to Bmi another, from Bmi to Cfaut
 but half a Tone, from Cfaut to Dsolre
 a whole one, from Dsolre to Elami the
 same, from Elami to Ffaut but half a
 Tone, from Ffaut to Gsolreut a whole
 one, & so up to ^ytop of ^yGamut, & if it
 was possible for a gradual progression to
 take in a Thousand Notes more, they must
 all ascend in the same proportion of
 Sound, as ^yfirst 8 Notes do which I
 have above mention'd.

Phil: I understand you Sir;
 but pray ^{ch}is my best method readily
 to remember without book the whole
 Tones from the half Tones?

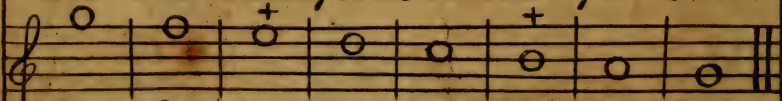
Theo: Only by observing that from B to C, & from E to F ascending, & from F to E, & from C to B descending are the half Tones; all the rest are whole Tones. & in Solfaying, from mi to fa & from la to fa are $\frac{1}{2}$ Tones ascending, & from fa to la & fa to mi are $\frac{1}{2}$ Tones descending.

Phil: Pray give me an Example.

Theo: I shall, by setting down 8 Notes in $\frac{1}{2}$ G[♯] Cliff, marking with a Cross the Note $\frac{1}{2}$ riseth or falleth half a Tone.



Sol la mi fa Sol la fa Sol.



Sol fa la Sol fa mi la Sol.

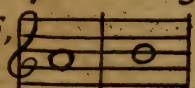
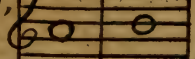
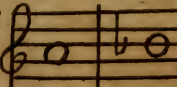

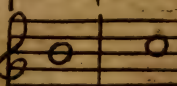
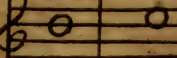
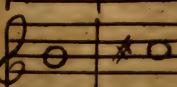
here you may observe $\frac{1}{2}$ fa or C sol fa riseth $\frac{1}{2}$ a Tone above mi or B fa bemi, & fa or F faut riseth $\frac{1}{2}$ a Tone above la or E la; then descending it must be but $\frac{1}{2}$ a Note from fa to la or mi, as I before hinted.

Phil: But how shall I distinguish 'em?

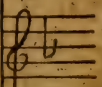
Theo: Observe, $\frac{1}{2}$ all whole Tones have a Chearful Sound, & all half Tones a Melancholy one, either rising or falling. & I know of no better way to learn 'em, $\frac{1}{2}$ by applying to some Skilful person either to Sing the 8 Notes often over to $\frac{1}{2}$, or play

em upon some Instrum.^t till such time as
 y^e can retain y^e Sound y^e Self. But to give
 you yet a further Illustration we'll Sup-
 -pose all whole Tones to be Inches, & half
 Tones half Inches, w^{ch} is a Mathematical
 demonstration upon any String'd Instrum.^t
 for Instance, take a Violin, & draw y^e Bow
 over any open String & observe y^e Sound it
 gives, y^e place y^e fore finger upon y^e String a-
 -bout an Inch from y^e top of y^e Neck & draw
 y^e bow again you'l find it a whole Tone, y^e
 put y^e middle finger close to y^e other w^{ch} is
 aboutt half an Inch & you'l find that will
 produce but an half Tone.


Phil: I understand y^e, but pray Sir
 explain y^e use of Flats & Sharps to me.

Theo: I promis'd I woud, and as I
 told y^e they rais'd or sunk any Note they
 are put before, half a Note or Tone, I'll
 make it plain by a short Instance or 2
 as thus,  those Notes are a full
 Tone  from each other; but
 place a Flat before mi & it's but half
 a Tone from la to mi as thus 
 in like manner I will put 
 down 2 Notes more, thus 
 to shew, from mi to fa is but 
 $\frac{1}{2}$ a Tone, but wth a Sharp thus 
 before it, makes it a whole Tone.

If a Flat or Sharp is plac'd at y^e beginning of y^e 5 lines, it affects every Note upon y^e line or space. for Instance, thus



Notes upon y^e line must be Sung Flat unless contradicted by a Sharp. the like rule must be observ'd in Sharps.

There is one other Character call'd a Natural made thus  y^e quality of it is to reduce any Note made flat or sharp by y^e governing flats or sharps plac'd at the beginning of y^e Lines, to its primitive Sound, as it stands in the Gamut. as for Instance, a flat plac'd in B, at y^e beginning of the line, makes all Notes in that line flat, unless y^e Composer has a mind to have some one or more of them Sharp; & then, this Character is put before such Notes instead of a Sharp

And altho this Character is mightily us'd in our Modern Musick, especially the Italian; yet I don't see there is any great occasion for it, because flats & sharps produce the very same effect; and as it Occasions a Note sometimes to be Sung flat as well as Sharp, it often serves rather to puzzle than help a Young Proficient in his performance.

Chap: IV.

Concerning the length of Notes.

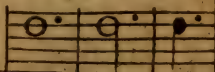
Having explain'd $\frac{1}{2}$ 6 Several kinds of Notes now made use of, & given $\frac{1}{2}$ a Scale as they lessen in proportion, till a Semibreve becomes divided into 32 demiquavers; I shall add one familier Instance for your farther Instruction, ^{ch} I hope will give $\frac{1}{2}$ a clear & just Idea of $\frac{1}{2}$ proportion of evry Note with regard to each other. Suppose then, an Inch was $\frac{1}{2}$ length of a Semibreve, divide it into 2 equal parts they become Minims, $\frac{1}{2}$ next division makes 'em Crotchets, the next Quavers, then Semiquavers, & lastly Demiquavers, so $\frac{1}{2}$ a Minim may be accounted $\frac{1}{2}$ an inch, a Crotchet a $\frac{1}{4}$ th; a Quaver an $\frac{1}{8}$ th, a Semiquaver a $\frac{1}{16}$ th, & a demiquaver a $\frac{1}{32}$ ^d part of an Inch, or Semibreve.

Phil: This is very plain; but I have seen now & $\frac{1}{2}$ a Character in Musick made thus \equiv pray what is it?

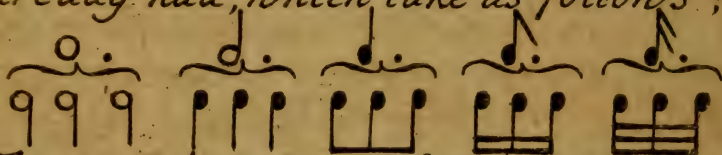
Theo: 'Tis a Breve, ^{ch} is as long as 2 Semibreves & is sometimes usd in Church Musick, & often for $\frac{1}{2}$ Close, or last Note on t.

Phil: Pray what means a little dot I see plac'd by a Note sometimes.

Theo: 'Tis a point of Addition, and makes $\frac{1}{2}$ Note half as much more, & is always put on $\frac{1}{2}$ right side thus



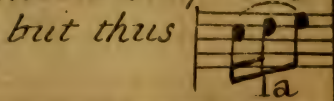
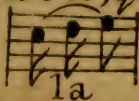
& so after any other Note, as if Composer has occasion for it; but to explain it more particularly, I shall give a short Scheme after the same manner as that you have already had, which take as follows,



Observe, that as one Semibreve is as long as 2 Minims, a prick'd Semibreve is as long as 3; & same rule of proportion holdsth respect to any other Note.

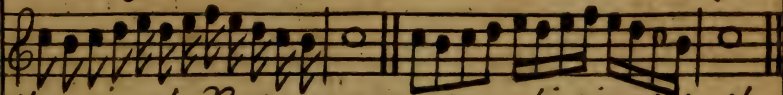
Phil: I understand you $S \frac{r}{r}$, but in this, as well as if other Scheme I observe some of if Notes, has either 1, 2, or 3 strokes made thro' if tails, tying 2, or more together, pray what means that?

Theo: 'Tis no more than this, as single Quavers, Semiquavers & demiquaver are distinguish'd from each other by the taile being turn'd up or down with either 1, 2, or 3 dashes added; 'tis usual, that when 2 or more of these kind of Notes are to be Sung to 1 Syllable, they are not made single, but dash'd thro' the tails all at once as occasion requires. for Instance, suppose 2 Semiquavers & 1 Quaver to be Sung to one Syllable, if shoud not prick 'em down thus



and in Lessons \bar{y} have many of em. \bar{y} strokes thro' \bar{y} tails is a help to \bar{y} sight, & you may more easily discover how many there is of each kind in a bar, than if they were in single Notes.

for example,
single Notes, the same Notes ty'd.



the single Notes are not so distinct to the Eye as them \bar{y} are ty'd 4 and 4 together; for which reason, this kind of tying is of great use to facilitate the performance of any Lesson wherein they are made use of, Especially in quick Vocal & Instrumental Musick.

I have been the more particular because I would not let any thing escape you, that is necessary to be known towards your attaining to the performance of a plain Hymn, or a Psalm Tune.

I shall only add some Instructions for keeping or beating of Time, then leave you to \bar{y} practice of a few short Lessons, as preliminaries to the performance of \bar{y} Several Psalms & Hymns I shall leave with you for \bar{y} farther practice & Improvement.

Phil: I thank you S^r. most heartily..

Chap : V.

Of bealing, or keeping of Time.

Theo: Time is a thing so necessary to be observ'd in a Musical Performance, y^t wth out an exact agreement among the Several Performers, tis impossible to do it as it ought to be done.

Phil: I believe what you say; but Pray explain it a little to me.

Theo: I will, Time is a certain & positive way of measuring y^e Notes and Rests made use of in a piece of Musick whether Vocal or Instrumental; and if justly observ'd, occasions y^e performance to be exact, & all y^e parts whether two or more, will fall in wth each other, according to y^e intention of y^e Composer.

There are several kinds of Time, invented for y^e sake of Variety, & may all properly be reduc'd to 2. Sorts, y^t is Common, & Triple Time, w^{ch} is measur'd either by an even or an odd quantity, as 4 or 3; but before I go on, I beg y^e to remember I mention'd a bar, w^{ch} is a plain stroke drawn cross y^e 5 lines, & serves to make an equal division of a Song or Lesson as to y^e Notes or Rests in it, not for number but quantity; so y^t if a Lesson is Compos'd in Common Time, y^e bar is put between every

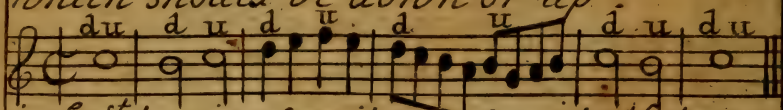
Semibreve, or so many lesser Notes as makes one throughout y^e whole Lesson.

Of Common Time there are 3 kinds, ^{ch} are mark'd thus C, C, I or 2. y^e 1st denotes a very slow movement, y^e 2^d a middling movement, & y^e 2 last, a quick movement. Now one of these is always plac'd at y^e beginning of a Lesson immediately before or after the Cliff, ^{ch} governs y^e whole Song if not contradicted by any other Sign. & y^e way of beating this time is by putting y^e hand down at y^e beginning of every bar, & taking it up when y^e bar is half gone. for Instance, one Semibreve fills a bar, & if y^e lesson consists of Semibreves, y^e must strike y^e hand down at y^e beginning of that Note, & take it up at y^e last half; if Minims, one down & one up; if Crotchets, 2 down & 2 up; y^e like equal division must be made with regard to all lesser Notes.

You may practice beating of Time even without Singing, by only repeating 1, 2, 3, 4, as leisurely as y^e Click or Sound of y^e Pendulum of a large Clock moves. Striking y^e hand down at 1, & taking it up at 3, and 4 of these strokes is y^e length of a Semibreve, ^{ch} Note (or y^e quantity in lesser Notes or Rests) makes a bar in Common time.

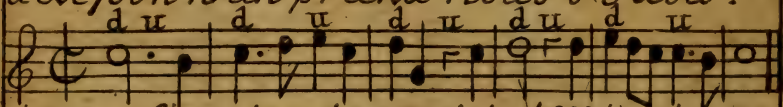
Phil: Pray give me an Example of y^e.

Theo: Here is one th ^e 2^d mark or Mood for Common Time at y^e beginning, & y^e letters d & u plac'd over y^e proper Note, which should be down or up



in y^e 1st bar is a Semibreve, Sung half down & half up; in y^e 2^d two Minims, one down & one up; in y^e 3^d is 4 Crotchets, 2 down, 2 up; in y^e 4th 8 Quavers, 4 down, 4 up; & every bar is of an equal length in performing.

But to make it plainer, I will give you a Lesson with prick'd Notes & Rests.

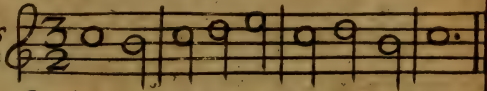


in the first bar is a prick'd Minnim, & you must observe to take up your hand at the prick, which is the last 3^d part of that Note; as likewise in the fourth and fifth bars there is a Crotchet rest ^{ch} you must take your hand up at, telling one softly to your Self; for you are to Observe, that it helps to make up the Several Notes in those Bars the length of a Semibreve.

Phil :: I apprehend you S^r and now if you please, I wou'd beg the favour of you to explain to me what you call Triple Time.

Theo: I will;

Of Triple time, there are 3 kinds chiefly made use of in Vocal Musick which are distinguish'd by having either 3 Minims, 3 Crotchets, or 3 Quavers in each bar. 2 thirds of each bar with \dot{y} hand down, one up. & are known by their several Signs or Moods mark'd thus $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$. which are likewise put at the beginning of the 1st 5 lines as \dot{y} signs for Common time are, of which I will give you 3 Examples, the 1st in Minims thus



\dot{y} 2^d in Crotchets



\dot{y} 3^d in Quavers



This last being a very brisk movem^t is Seldom us'd in Church-musick.

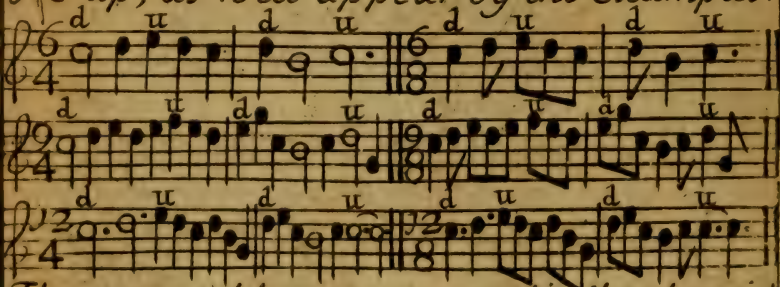
Phil: Why does \dot{y} figure under \dot{y} 3 differ in \dot{y} 3 kinds, as 2, 4, & 8?

Theo: All kinds of Time are deduc'd from Common^{time}, & as 2 Minims, 4 Crotchets, or 8 Quavers make up a bar in Common Time, so these figures viz 2, 4, or 8 are plac'd under \dot{y} 3 to denote w^h kind of Notes \dot{y} Triple Time of any Lesson is Compos'd of. as thus, if I see \dot{y} Mood call'd Three to Two mark'd thus $\frac{3}{2}$, then \dot{y} 2 having regard

to 2 Minims^{ch} to make up a bar in Com-
mon Time, I know y^t That Triple Time
must be in Minims. & as y^e 4 has regard
to Crotchets, & y^e 8 to Quavers, y^e same rule
is to be observ'd, as is given for Minims.
if I see a Lesson wth this Mood $\frac{3}{4}$, & there
is 3 Minims, or 3 Quavers in a bar, I
know y^e Mood is not right y^r, because y^e
4 underneath has respect to Crotchets,
& no other Notes, 4 Crotchets making
a bar, as before hinted.

Phil: I understand you, but what
other Sorts of Time are there?

Theo: There is a double Triple,
Compos'd of either Crotchets or Quavers
6 in a bar, 3th y^e hand down & 3 up, &
mark'd thus Crotchets $\frac{6}{4}$, Quavers $\frac{6}{8}$.
theres 2 other kinds, of 9, or 12 Crotchets or
Quavers in a bar mark'd thus; $\frac{9}{4}$, $\frac{9}{8}$; & $\frac{12}{4}$, $\frac{12}{8}$.
y^e 1st measur'd by 6 down & 3 up; y^e 2^d 6 down
& 6 up; as will appear by the Examples.



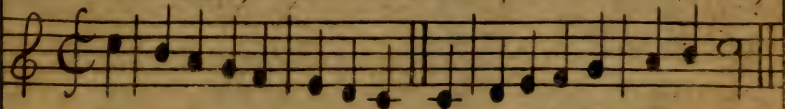
These are seldom or never us'd in Church-musick
so y^t if y^e practice only y^e Comon time & y^e 2 first
kinds of Triple, tis sufficient for y^e present purpose

I desire y^u to observe further, y^t whereas in Psalm Tunes & Hymns you'l often meet wth more yⁿ one Semibreve in a bar, and in some Church-musick (wherein are seldom any shorter notes yⁿ Crotchets us'd) no bar at all, altho y^e Musick is Compos'd in Common Time, in both wth cases, y^u must be sure to beat Time to every Semibreve, as if it was bard all y^e way. you will sometimes see an odd Minnim, Crotchet, Quaver, or 2 Quavers at y^e beginning of a piece whether in Common or Triple Time immediately before y^e 1st barr. such odd Notes must be perform'd with y^e hand up. Examples of wth you'l often meet with, in y^e Lessons & Hymns following.

Chap: VI.

Some farther Instructions, with an Account of the several Keys in Musick.

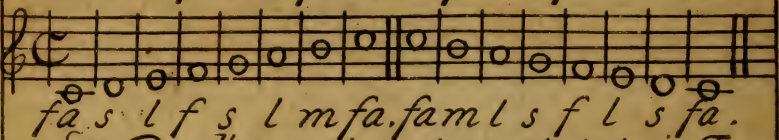
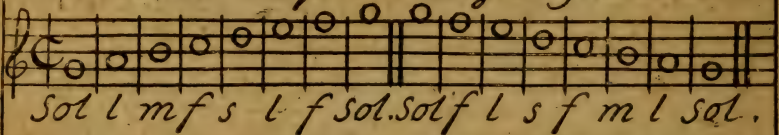
I wou'd now observe to y^u, y^t a ring of 8 Bells if rightly in Tune, are properly exprest by y^e following 8 Notes, beginning with C sol fa, or C sol faut (w^{ch} is all one)



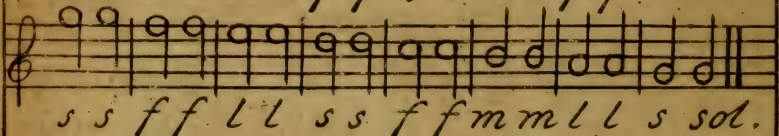
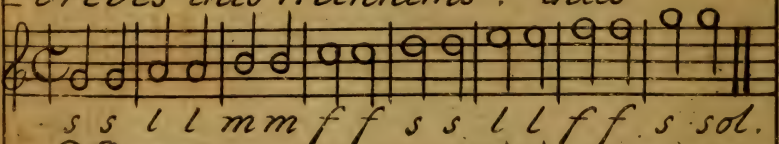
fa mi la sol fa la sol fa. fa sol la fa sol la mi fa. here y^u have an odd Note both at y^e beginning & in y^e middle, which must be kept Time to as if there was no double barr at all.

the last Note before y^e double bar & the odd one following being both wth y^e hand up; w^{ch} Instance will serve to direct y^u in keeping Time to all y^e odd Notes y^t y^u may Ever meet wth.

I shall now Set y^u 8 Notes 2 Several ways, y^e 1st as I set 'em before, & y^e 2^d like 8 Bells, both which ways are taught by Musicians.



When y^u can Sing these rightly in Tune being all in Semibreves, y^u may make a small variation for the sake of improving in keeping Time, by dividing the Semibreves into Minnims. thus

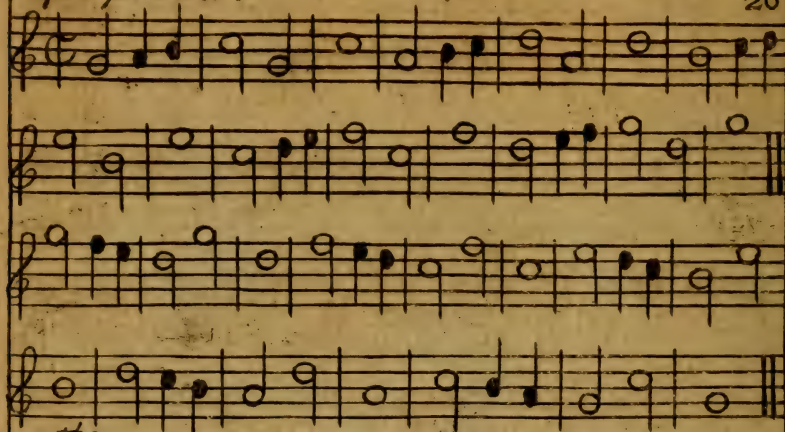


You may further vary in Crotchets and Quavers; by Singing 2 down & 2 up of the 1st and 4 down & 4 up of the 2^d all in one Tone; which y^u may prick down your Self.

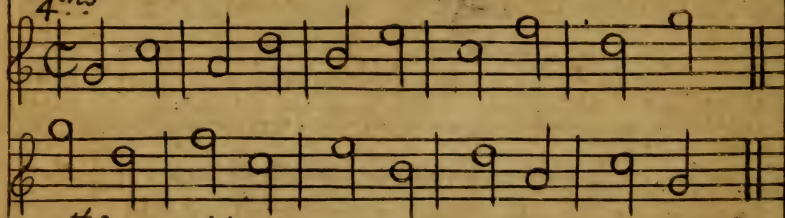
Phil: I think I can, & now I woud be glad of another Lesson.

4th provid.

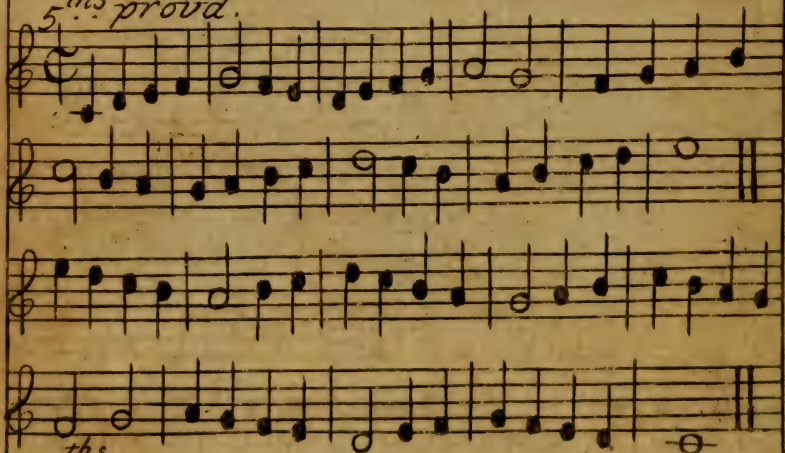
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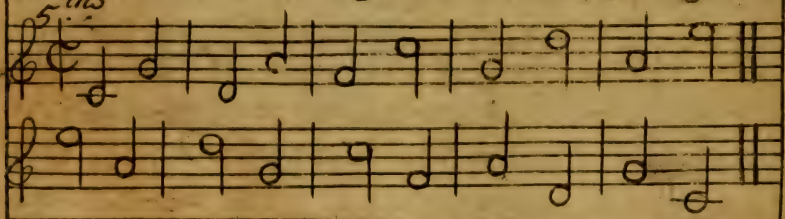
4th



5th provid.



5th

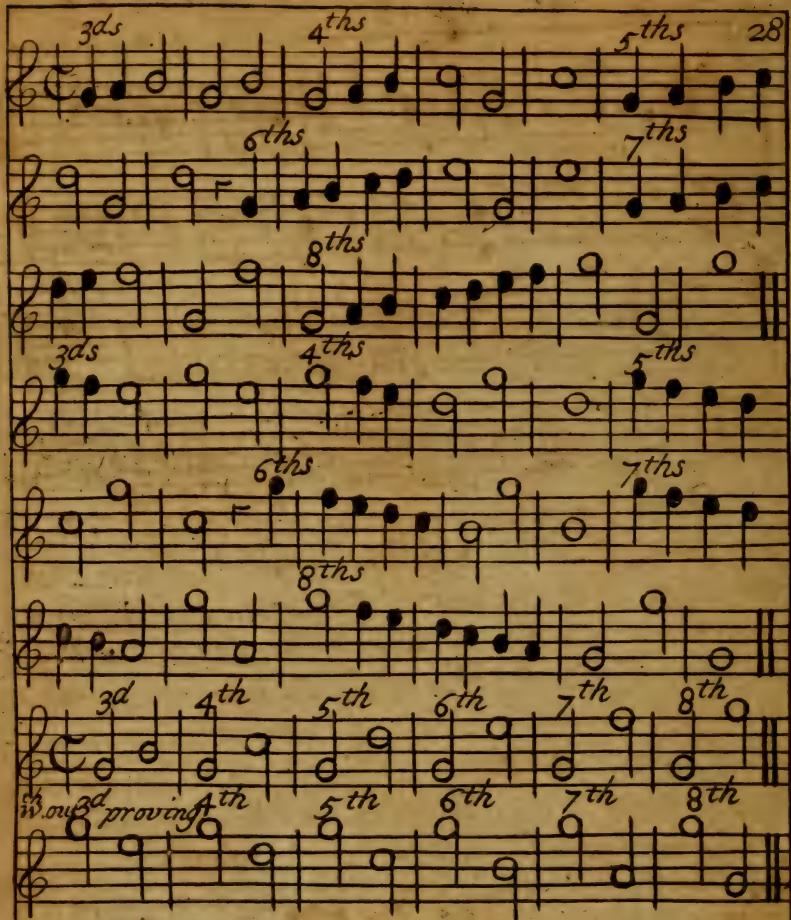


27 6^{ths} provid.

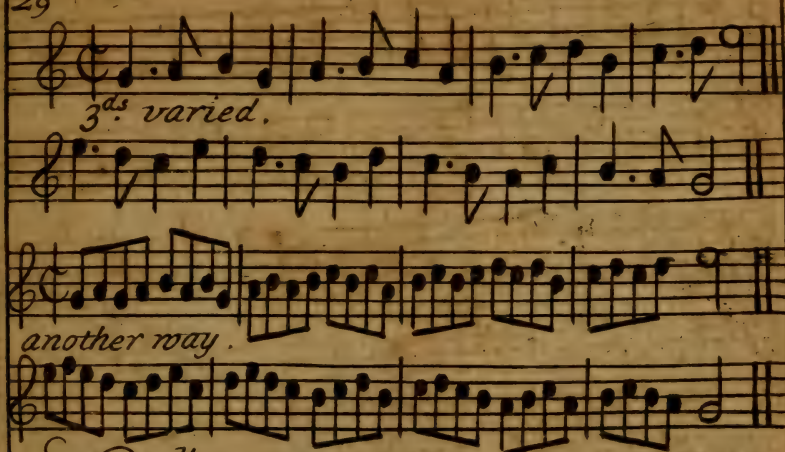
The image displays six pairs of musical staves, each pair representing an exercise. Each exercise consists of two staves of music written in treble clef with a common time signature (C). The exercises are labeled as follows:

- Exercise 1: Labeled "6^{ths}" above the first staff. It shows a sequence of notes on the first staff and corresponding chords on the second staff.
- Exercise 2: Labeled "7^{ths} provid." above the first staff. It shows a sequence of notes on the first staff and corresponding chords on the second staff.
- Exercise 3: Labeled "7^{ths}" above the first staff. It shows a sequence of notes on the first staff and corresponding chords on the second staff.
- Exercise 4: Labeled "8^{ths} provid" above the first staff. It shows a sequence of notes on the first staff and corresponding chords on the second staff.
- Exercise 5: Labeled "8^{ths}" above the first staff. It shows a sequence of notes on the first staff and corresponding chords on the second staff.

Another short Lesson of all $\frac{y}{d}$ distances
from 3^{ds} to 8^{ths} provid. as follows.



These several distances may be varied as you please. as for Instance, You may begin your 3^{ds} or 4^{ths} in C solfa, (which is a line below the 5) as the 5^{ths} begin, and carry any of em to what extent you please either up or down. & you may for improvem.^t in keeping Time, turn any of em into prickd Notes after the manner following.



When \dot{y} can give a true Sound to \dot{y} Notes, \dot{y} is, Sing \dot{y} proper whole or half Tone that belongs to em, \dot{y} , not \dot{y} be confind to Solfaying, but may use any other Syllables, as persons do who don't understand Musick, \dot{y} they hum over any Tune, or Song \dot{y} out \dot{y} proper words, for \dot{y} use of Solfaying is only to assist Learners in giving \dot{y} true Sound to each Note as before hinte.

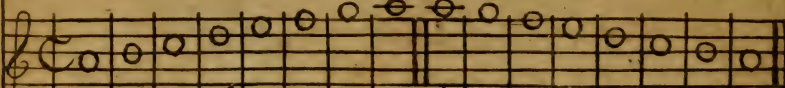
I shall now shew \dot{y} \dot{y} Several Keys generally made use of in Musick, which tho' numerous, may be reduc'd to 2 only, Flat & Sharp, viz. A re & C faut, \dot{y} 2 Natural Keys.

Phil: Pray \dot{y} do \dot{y} mean by a Key?

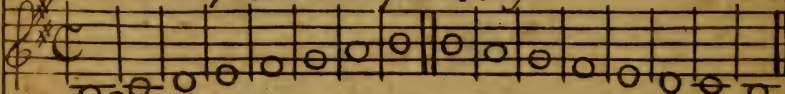
Theo: 'Tis a certain Sound or Note, \dot{y} \dot{y} Tendency of \dot{y} Air of any piece of Musick inclines it to end in, & takes its name from one of \dot{y} 7th Notes in \dot{y} Gamut. for Instance, suppose \dot{y} last Note in a Psalm tune is in Gamut or G sol reut, in \dot{y} Base or Treble \dot{y} we say, That Tune is in Gamut; if it ends in A re or Alamire

then tis in Are, and so of all the rest.
and is denominated Flat or Sharp from
the Flats or Sharps plac'd at the be-
ginning of the 5 lines.

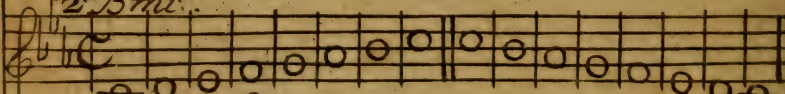
To make it plainer I will set you 8
Notes in all the Keys; first going thro'
the Flat Keys, which are all reduceable
to the Natural Key. viz: Are;
all the rest being made like that by y^e
help of Flats or Sharps.



1. Are y^e Natural flat Key.



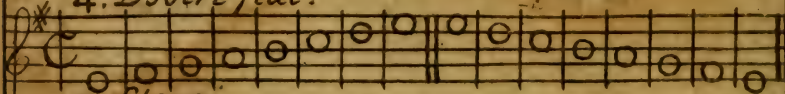
2. Bmi.



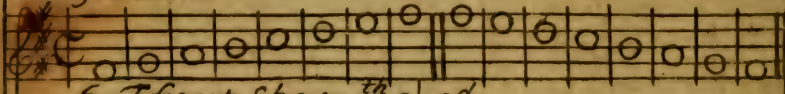
3. Cfaul flat.



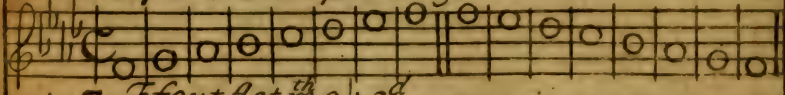
4. Dsolre flat.



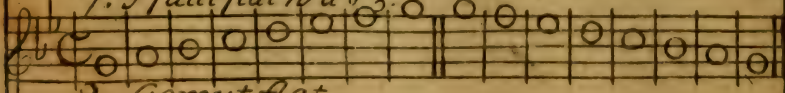
5. Elami.



6. Ffaul Sharp tha 3^d



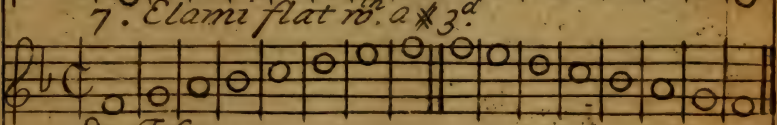
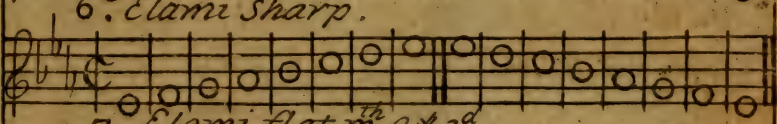
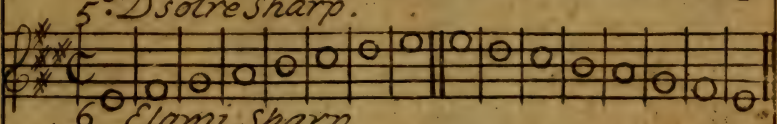
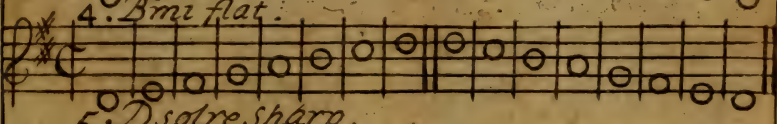
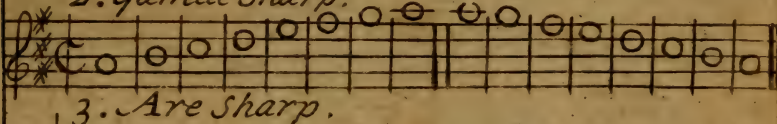
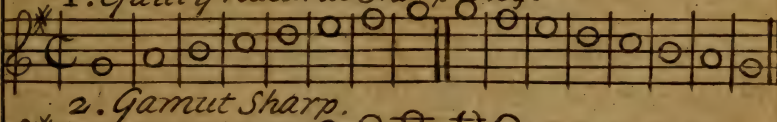
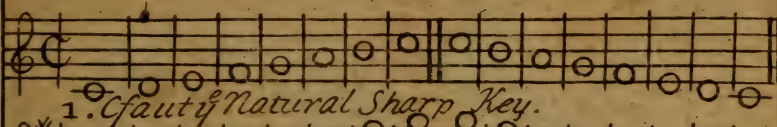
7. Ffaul flat tha 3^d



8. Gamut flat.

These are y^e Flat Keys generally made use of; & y^e Effect y^e Musick in any of these Keys has upon our passions, is to produce in us a Serious, Grave or Melancholy disposition of Mind.

The Sharp Keys has y^e contrary Effect, & incites us to be Gay or Chearful, & of a lively Disposition; n^{ch} are all reduceable to the Natural Key, viz: C faut.



Now in these Several Keys ^u are
to Observe ^t if you must rise or fall a
whole Tone or Note, or half a Note just
as you do in the 2 Natural Keys .

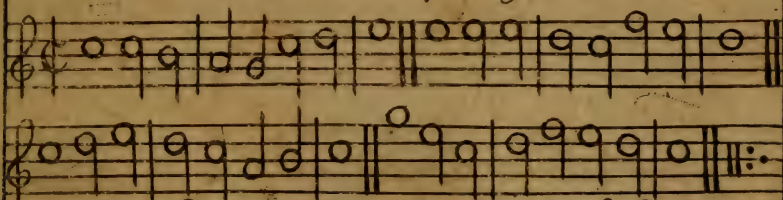
I will now Set you 2 Psalm Tunes,
one in each Natural Key, ^{ch} ⁿ you have
pretty well master'd, ^e other Keys (^{ch} ⁿ
may be reckon'd Artificial) will appear
upon comparing ^m th these 2, easy to perform.

So recommending ^u to a diligent
practice of these short Instructions,
& the help of a better Master; I shall
take my leave, wishing ^u good Success
in your future Studies .

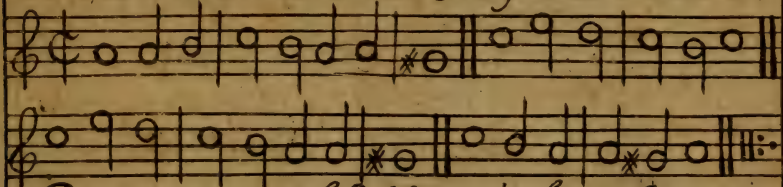
Phil: I thank you most heartily
good Theophilus, for your kind
Instructions & good Wishes; & may
the Almighty grant, That after our
Sincere endeavours to praise & please
Him here, we may be made Parta-
-kers of His Glorious Kingdom, and
th ^e Heavenly Choir, incessantly praise
^e Divine Majesty, in ^e Unity of the
Father Son & Holy Ghost, who Liveth
& Reigneth One God world without end.

Theo: Amen .

the 100 Psalm Tune by way of Lesson
in the Natural Sharp Key viz: Cfaul.



the Windsor Tune by way of Lesson
in the Natural Flat Key viz: Are.



By observing y^e 8 Notes in y^e 16 Keys
before mentiond, y^e may Transpose any
Tune into one of y^e Natural Keys, or from
any one Key to another, observing always
to put in all accidental flats or sharps, y^e
are plac'd before any particular Notes,
over & above what's plac'd at y^e beginning
of the 5 lines, according to what any Key
requires. for Instance, if you wou'd
transpose the Windsor Tune from Are,
(w^{ch} it now is in) to Cfaul flat, then you
must place 3 flats at the beginning of
every Staff, viz: in A, B and E,
and the first Note in C solfa, by w^{ch} y^e
following Notes will be govern'd & y^e
accidental sharps which are now in G,
must be made upon B, because y^e Note
following (being transpos'd) will then
be in B.

the like rule will serve for flats.

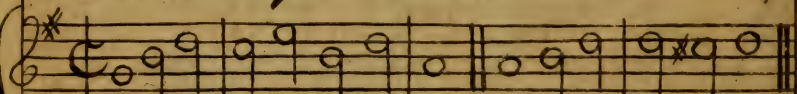
Here follows 30 Psalm Tunes, viz:
 18 in 3, & 12 in 4 parts; among which
 are most of (if not all) the Tunes that
 are generally Sung in y^e Parish Churches
 and other places of Publick-worship
 throughout the Kingdom.

plac'd according to the several Keys,
 and not as they stand in y^e Psalter.

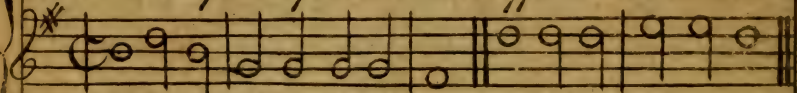
Those in the Sharp Keys being put
 first, & those in the flat ones next.

9 in sharp Keys.

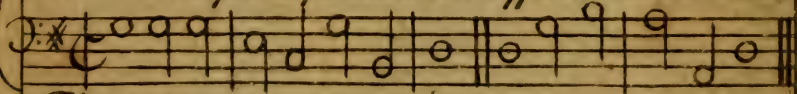
Psalm: 14. York Tune in G *



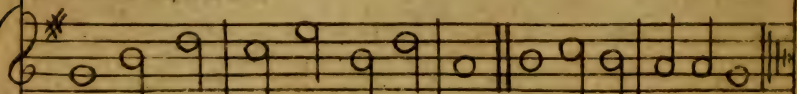
There is no God as foolish men affirm & do conclude



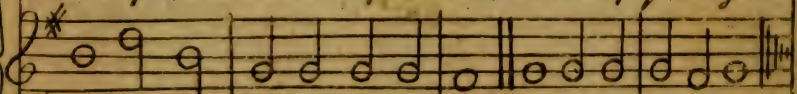
There is no God as foolish men affirm & do conclude



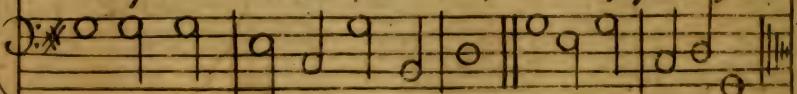
There is &c.



their drifts are all corrupt & vain, not one of y^m doth good.



their drifts are all corrupt & vain, not one of y^m doth good.



Psal: 40. Westminster Tune in G #.

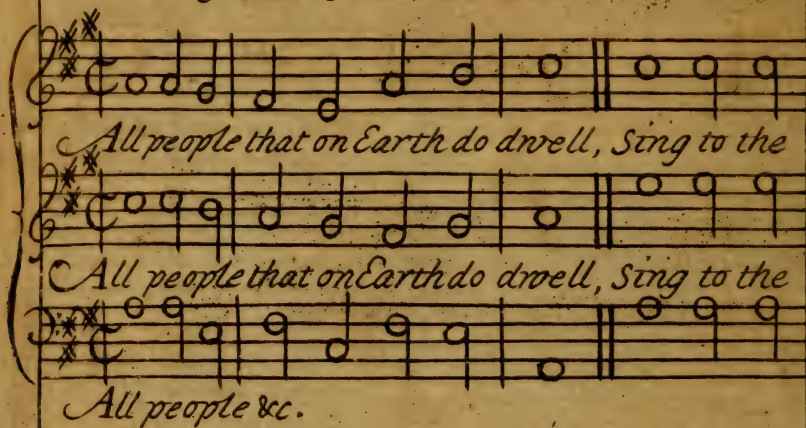
I waited long and sought the Lord,
I waited long and sought the Lord,
I waited &c.

and patiently did bear: at length to me he
and patiently did bear: at length to me he

did accord, my voice & cry to hear.
did accord, my voice & cry to hear.

Psal: 100. in A #.

36

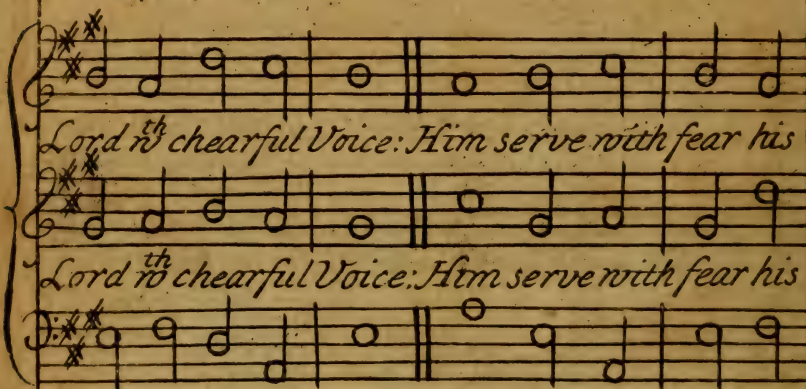


Handwritten musical score for the first system of Psalm 100, measures 1-4. It consists of three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is A major (two sharps: F# and C#), and the time signature is common time (C). The lyrics are written below the staves.

All people that on Earth do dwell, Sing to the

All people that on Earth do dwell, Sing to the

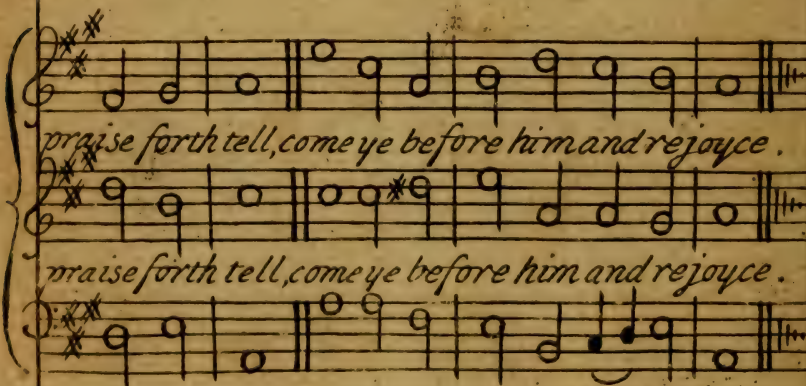
All people &c.



Handwritten musical score for the second system of Psalm 100, measures 5-8. It consists of three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is A major (two sharps: F# and C#), and the time signature is common time (C). The lyrics are written below the staves.

Lord th chearful Voice: Him serve with fear his

Lord th chearful Voice: Him serve with fear his

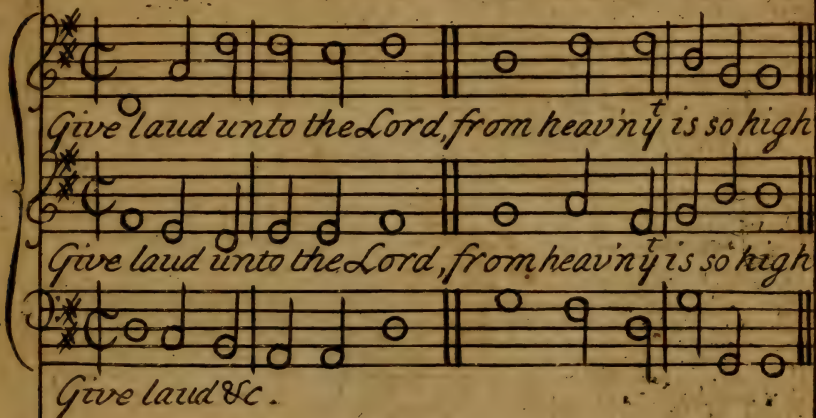


Handwritten musical score for the third system of Psalm 100, measures 9-12. It consists of three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is A major (two sharps: F# and C#), and the time signature is common time (C). The lyrics are written below the staves.

praise forth tell, come ye before him and rejoyce.

praise forth tell, come ye before him and rejoyce.

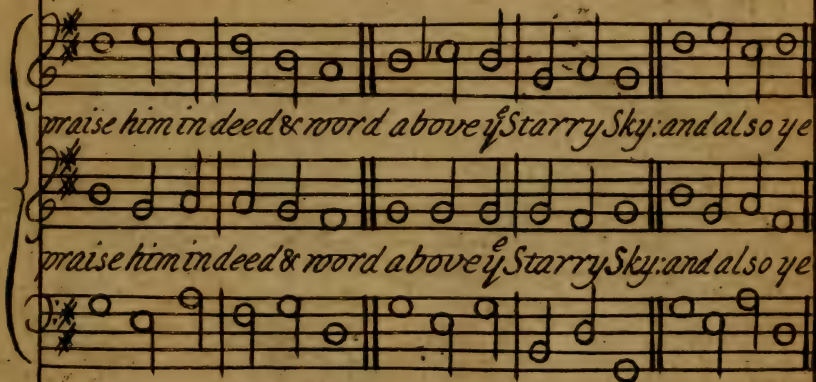
Psal: 148. Proper Tune in D#.



Give laud unto the Lord, from heav'n^y is so high

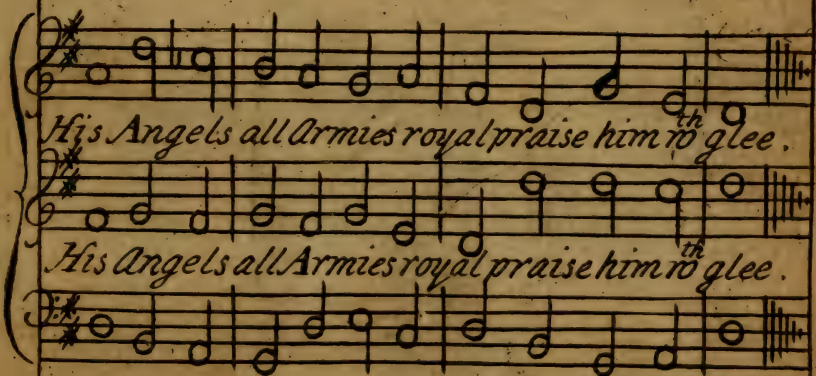
Give laud unto the Lord, from heav'n^y is so high

Give laud &c.



praise him in deed & word above y^e Starry Sky: and also ye

praise him in deed & word above y^e Starry Sky: and also ye



His Angels all Armies royal praise him wth glee.

His Angels all Armies royal praise him wth glee.

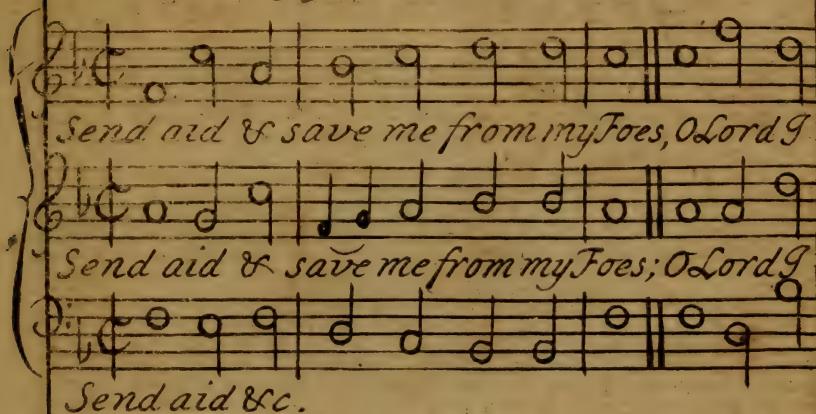
Psal: 29. Norwich Tune in F

38

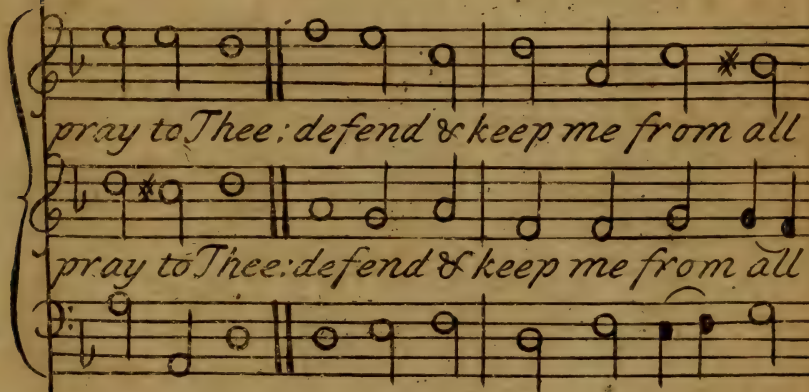
Give to the Lord ye Potentates, ye Rulers
Give to the Lord ye Potentates, ye Rulers
Give &c.

of the world: give ye all praise honour &
of the world: give ye all praise honour &
of the world: give ye all praise honour &

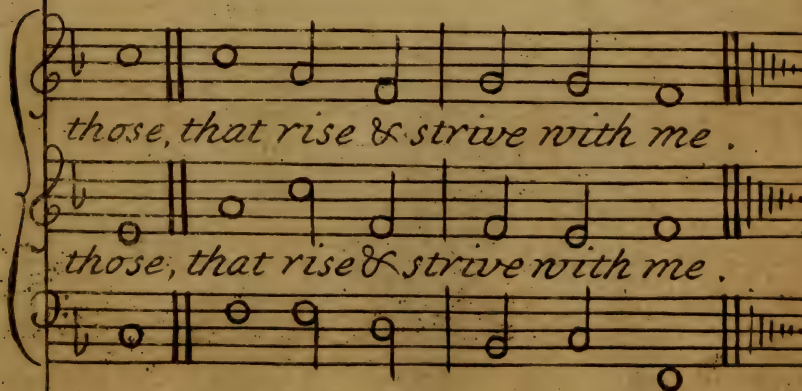
strength unto the living Lord.
Strength unto the living Lord.
Strength unto the living Lord.

Psal: 59. Exeter Tune in F.


Send aid & save me from my Foes, O Lord I
Send aid & save me from my Foes; O Lord I
Send aid &c.



pray to Thee: defend & keep me from all
pray to Thee: defend & keep me from all



those, that rise & strive with me.
those, that rise & strive with me.

Psal: 81. the Tune in F.

40

Be light & glad in God rejoyce, this our

Be light & glad in God rejoyce, this our

Be light &c.

Strength & Stay: be joyful & lift up your

Strength & Stay: be joyful & lift up your

Voice to Jacobs God I say: pre =

Voice to Jacobs God I say: pre =

-pare y^r Instruments most meet some

-pare y^r Instruments most meet some

Goyful Psalm to Sing: strike up with Harp &

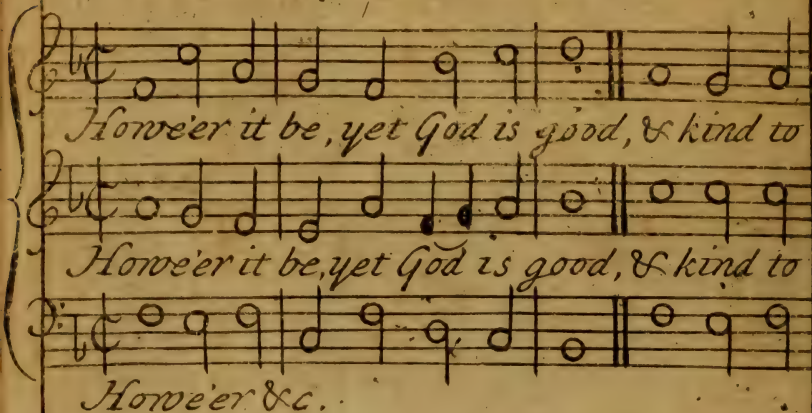
Goyful Psalm to Sing: strike up with Harp &

Lute so sweet on ev'ry pleasant string.

Lute so sweet on ev'ry pleasant string.

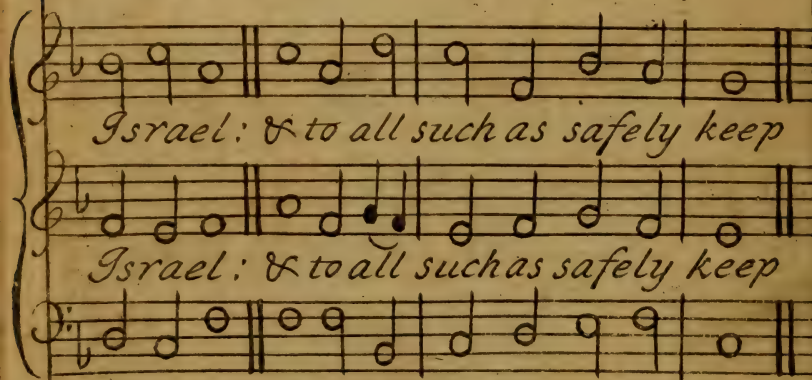
Psal: 73 Gloucester Tune in F.

42



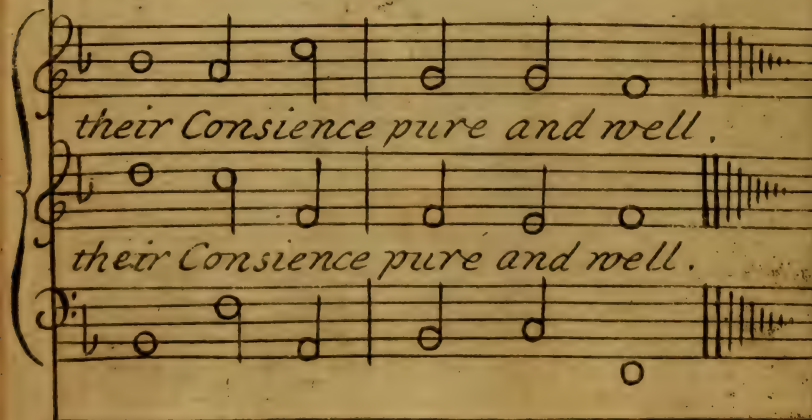
Howe'er it be, yet God is good, & kind to
Howe'er it be, yet God is good, & kind to
Howe'er &c.

This system contains three staves of music. The first two staves are treble clef, and the third is a bass clef. The music is written in a simple, early modern style with round notes and a single sharp (F#) in the key signature. The lyrics are written below each staff.



Israel: & to all such as safely keep
Israel: & to all such as safely keep

This system contains three staves of music. The first two staves are treble clef, and the third is a bass clef. The music continues from the previous system with the same notation style. The lyrics are written below each staff.



their Consience pure and well.
their Consience pure and well.

This system contains three staves of music. The first two staves are treble clef, and the third is a bass clef. The music concludes with a double bar line and a series of vertical lines indicating the end of the piece. The lyrics are written below each staff.

Psal: 113th proper Tune in F.

Ye Children ^{ch} do serve y^e Lord, praise ye his

Ye Children ^{ch} do serve y^e Lord, praise ye his

Ye Children &c.

This system consists of three staves. The top staff is in treble clef with a key signature of one flat (F). The middle and bottom staves are in bass clef. The music is written in a simple, early modern style with note heads and stems. The lyrics are written below the staves, with a 'ch' (children) above the first staff and '&c.' at the end of the third staff.

Name with one accord: Yea blessed be all.

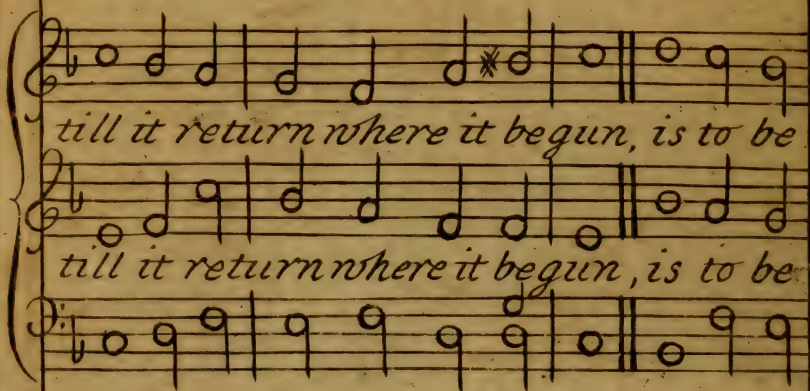
Name with one accord: Yea blessed be all.

This system consists of three staves. The top staff is in treble clef with a key signature of one flat (F). The middle and bottom staves are in bass clef. The music continues from the first system. The lyrics are written below the staves, with 'Name with one accord: Yea blessed be all.' repeated on the middle and bottom staves.

ways his Name. who from y^e rising of y^e Sun,

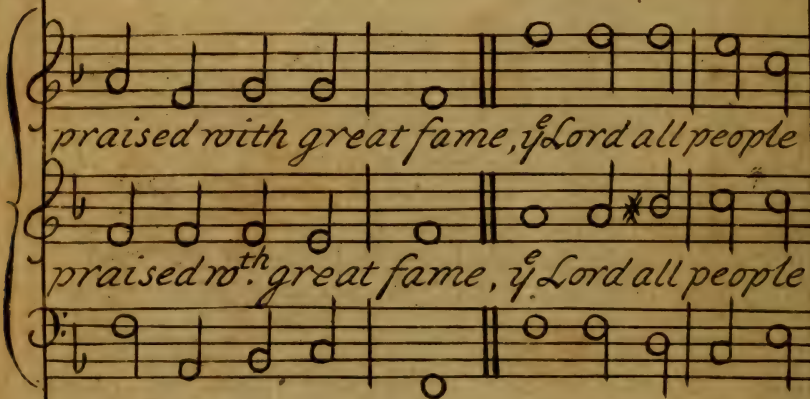
ways his Name. who from y^e rising of y^e Sun,

This system consists of three staves. The top staff is in treble clef with a key signature of one flat (F). The middle and bottom staves are in bass clef. The music continues from the second system. The lyrics are written below the staves, with 'ways his Name. who from y^e rising of y^e Sun,' repeated on the middle and bottom staves.



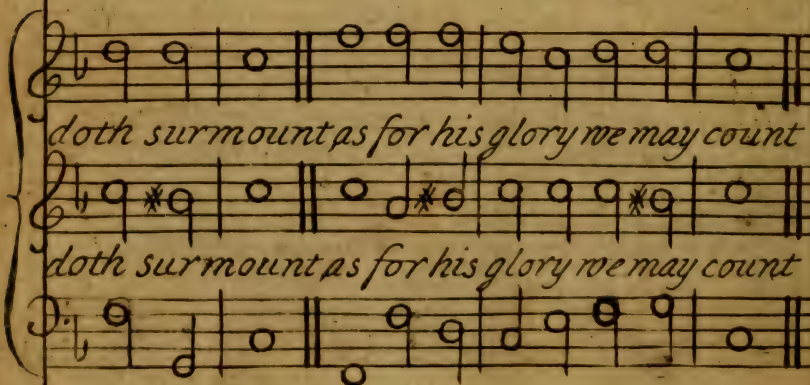
till it return where it begun, is to be

till it return where it begun, is to be



praised with great fame, y^e Lord all people

praised wth great fame, y^e Lord all people



doth surmount as for his glory we may count

doth surmount as for his glory we may count

above y heavens high to be: with God the

above y heavens high to be: with God the

Lord who may compare, whose dwellings in y

Lord who may compare, whose dwellings in y

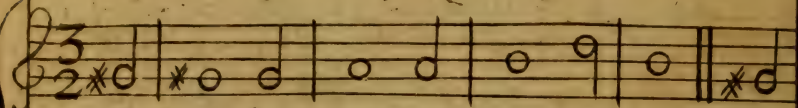
heavens are: of such great pow'r & force is He.

heavens are: of such great pow'r & force is He.

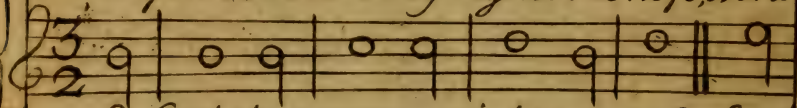
here follow 9 in flat Keys.

Psal: 4 : Oxford Tune in A.

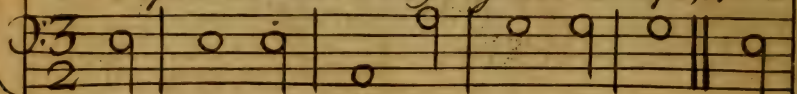
46



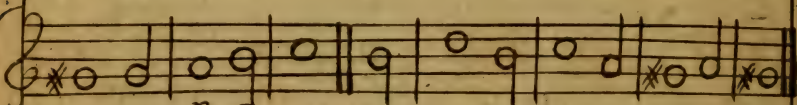
O God that art my righteousness, Lord



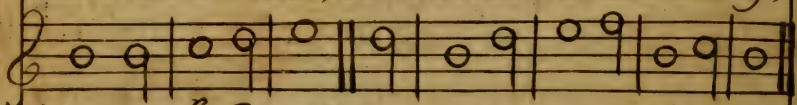
O God that art my righteousness, Lord



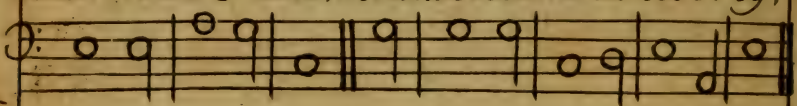
O God &c.



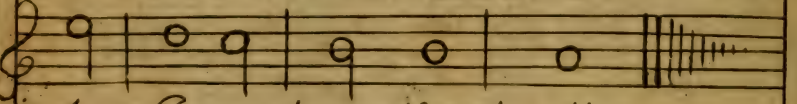
hear me ⁿow I call; thou hast set me at liberty,



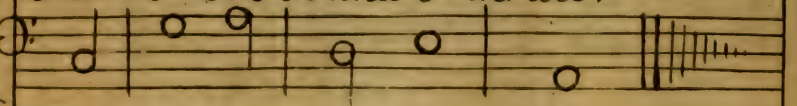
hear me ⁿow I call; thou hast set me at liberty,



when I was bound and thrall.



when I was bound & thrall.



47 *Psal: 62. Cambridg Tune in A.*

My Soul to God shall give good heed, &
 My Soul to God shall give good heed, &
 My Soul &c.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle and bottom staves are in bass clef. The music is written in a simple, early modern style with circular notes and vertical stems. The lyrics are written below each staff, with the first line of the verse repeated on the middle and bottom staves, and the phrase 'My Soul &c.' on the bottom staff.

him alone attend: for why? my health &
 him alone attend: for why? my health &

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle and bottom staves are in bass clef. The music is written in a simple, early modern style with circular notes and vertical stems. The lyrics are written below each staff, with the phrase 'him alone attend: for why? my health &' repeated on the middle and bottom staves.

hope to Speed, doth whole on him depend.
 hope to Speed, doth whole on him depend.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle and bottom staves are in bass clef. The music is written in a simple, early modern style with circular notes and vertical stems. The lyrics are written below each staff, with the phrase 'hope to Speed, doth whole on him depend.' repeated on the middle and bottom staves.

Psal: 25. Southwell Tune in A. ⁴⁸

I lift my Heart to Thee, my God and
I lift my Heart to Thee, my God and
I lift &c.

The first system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in common time (C). The melody is written with half notes and whole notes, separated by bar lines. A repeat sign is present at the end of the first line of music.

Guide most just: now suffer me to
Guide most just: now suffer me to

The second system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in common time (C). The melody continues with half notes and whole notes, separated by bar lines. A repeat sign is present at the end of the first line of music.

take no Shame for in thee do I trust.
take no Shame for in thee do I trust.

The third system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in common time (C). The melody concludes with half notes and whole notes, separated by bar lines. A repeat sign is present at the end of the first line of music.

Psalm: 31. Litchfield Tune in A.

O Lord I put my trust in Thee, let nothing

O Lord I put my trust in Thee, let nothing

O Lord &c.

work me Shame: as thou art just deliver

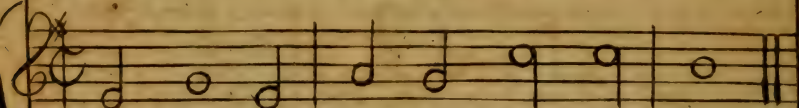
work me Shame: as thou art just deliver

me, and set me quite from blame.

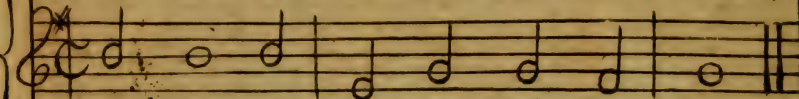
me, and set me quite from blame.

Psalm: 1st Tune in E.

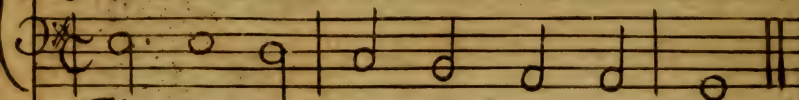
50



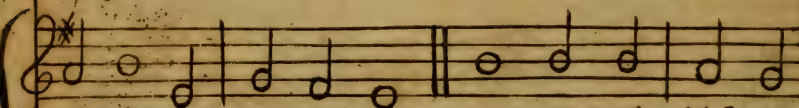
The man is blest that hath not bent,



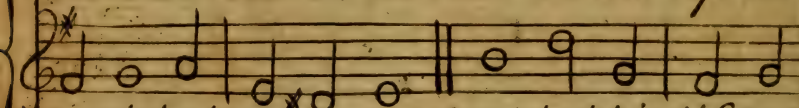
The man is blest that hath not bent,



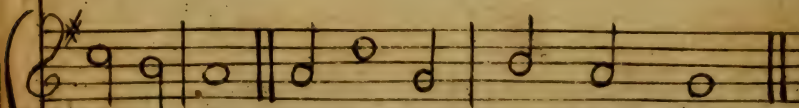
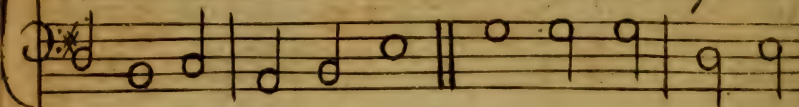
The man &c.



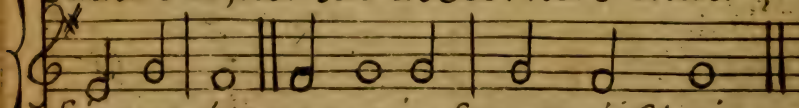
to wicked read his ear: nor led his life as



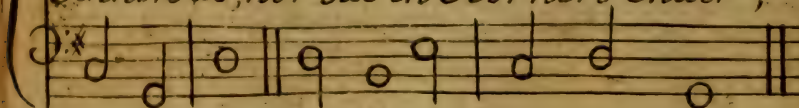
to wicked read his ear: nor led his life as



Sinners do, nor sat in Scorners Chair;



Sinners do, nor sat in Scorners Chair;



but in the law of God y^e Lord doth set his

but in the law of God y^e Lord doth set his

whole delight: & in y^e law doth exercise

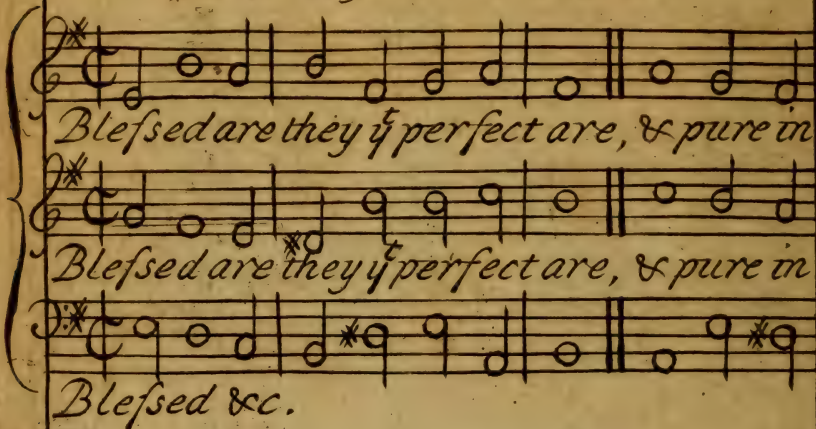
whole delight: & in y^e law doth exercise

himself both day and night.

himself both day and night.

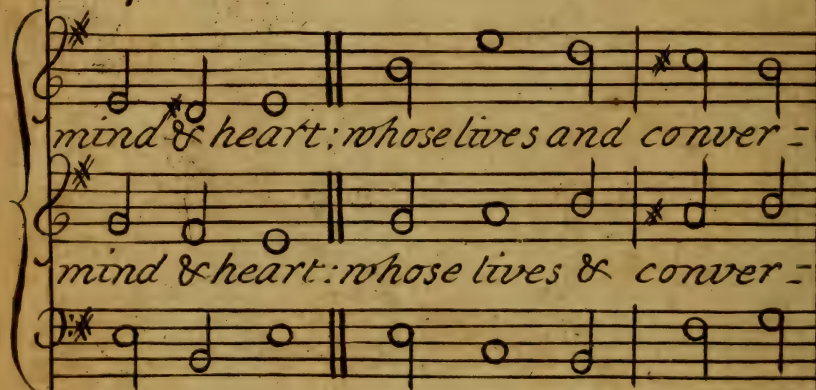
Psal: 119th Tune in E.

52



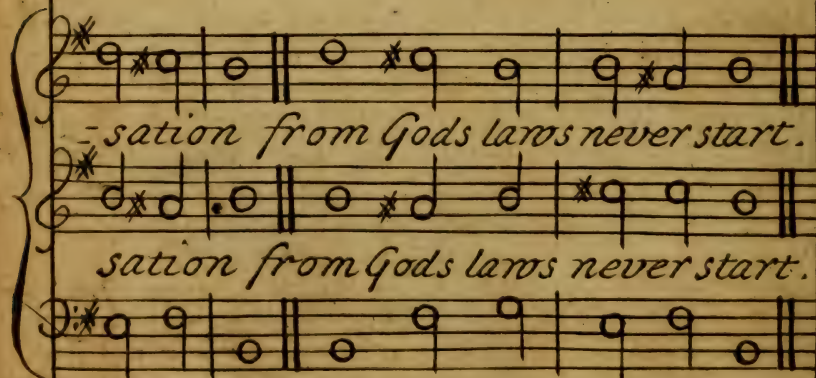
Blessed are they y^t perfect are, & pure in
Blessed are they y^t perfect are, & pure in
Blessed &c.

The first system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music is written in a simple, early modern style with note heads and stems.



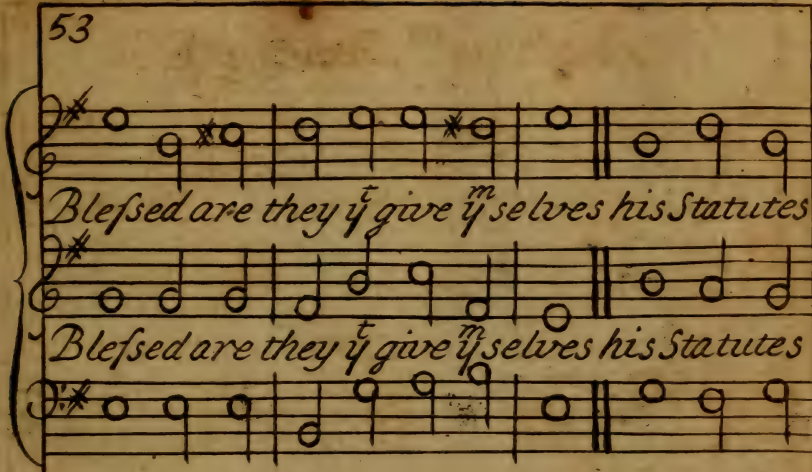
mind & heart: whose lives and conver -
mind & heart: whose lives & conver -

The second system also consists of three staves in the same key and time signature. The lyrics are split across the staves, with the first line ending in a hyphen.



-sation from Gods laws never start.
sation from Gods laws never start.

The third system consists of three staves in the same key and time signature. The lyrics continue across the staves, with the first line starting with a hyphen.



Blessed are they $\dot{\gamma}$ give $\dot{\gamma}^m$ selves his Statutes

Blessed are they $\dot{\gamma}$ give $\dot{\gamma}^m$ selves his Statutes

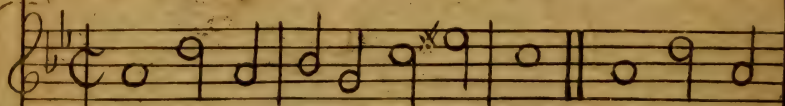
to observe: Seeking $\dot{\gamma}$ Lord with all their

to observe: Seeking $\dot{\gamma}$ Lord with all their

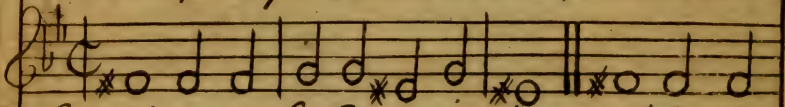
Heart, and never from him swerve.

Heart, and never from him Swerve.

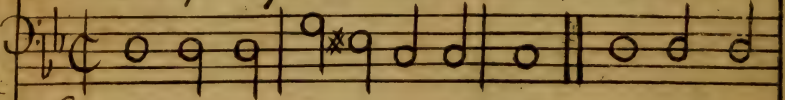
Psal: 16. London Tune in G⁵⁴.



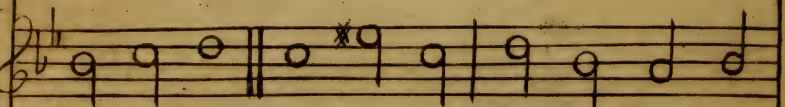
Lord keep me for I trust in thee, and do con-



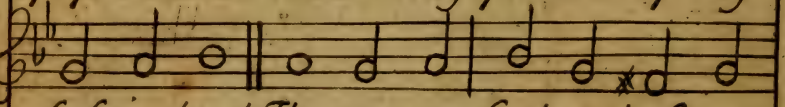
Lord keep me for I trust in thee, and do con-



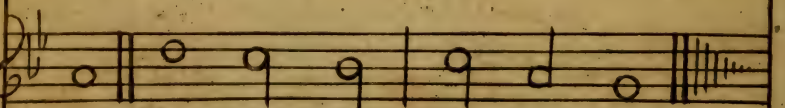
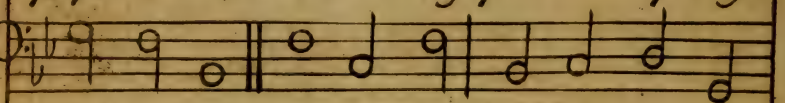
Lord &c.



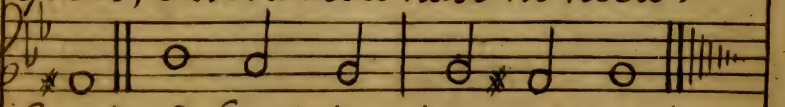
-fess indeed: Thou art my God and of my



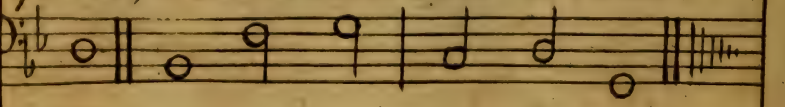
-fess indeed: Thou art my God and of my



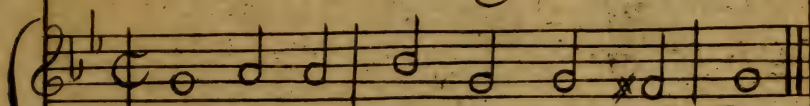
Goods, O Lord thou hast no need.



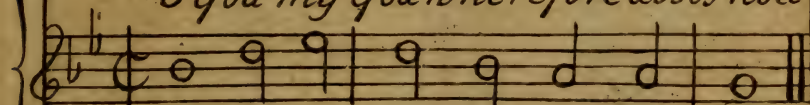
Goods, O Lord thou hast no need.



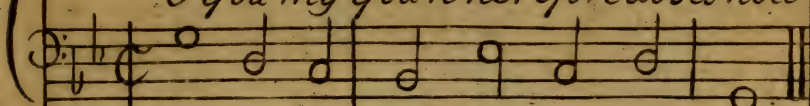
55 *Psal: 22. Salisbury Tune in G b.*



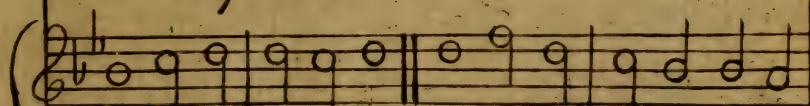
O God my God wherefore dost Thou



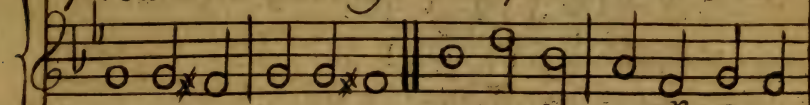
O God my God wherefore dost Thou



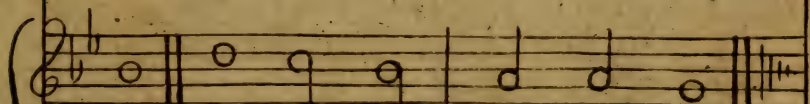
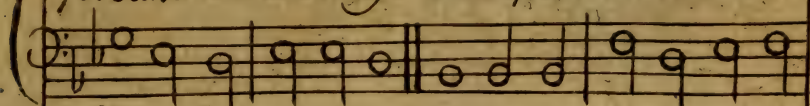
O God &c.



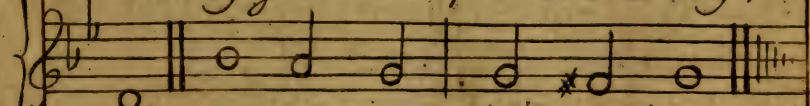
forsake me utterly: & helpest not ⁿ I do



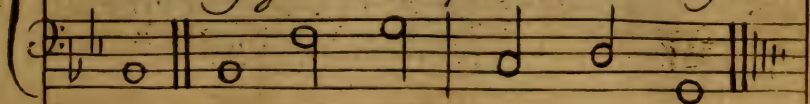
forsake me utterly: & helpest not ⁿ I do



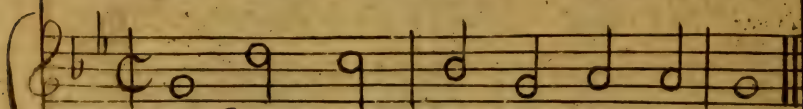
make my great complaint and cry?



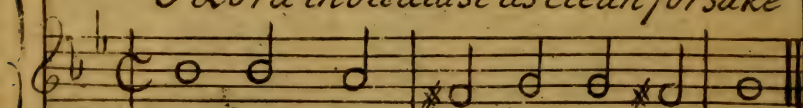
make my great complaint and cry?



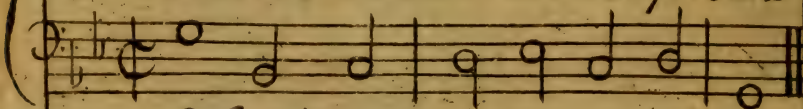
Psal: 60. Bristol Tune in G^b. 56



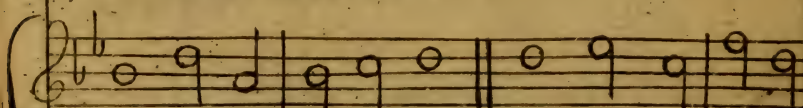
O Lord thou didst us clean forsake



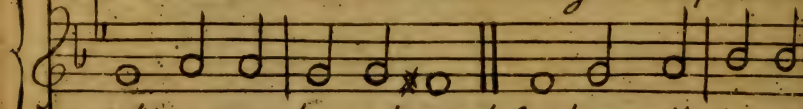
O Lord thou didst us clean forsake



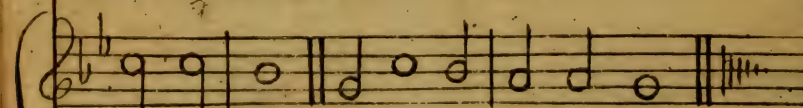
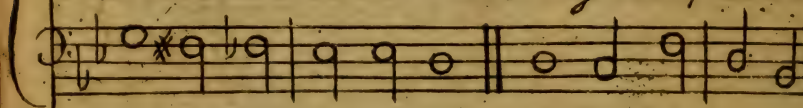
O Lord &c.



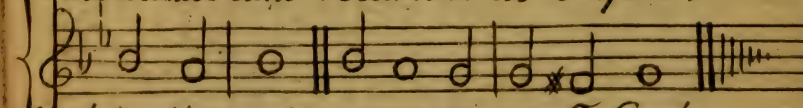
and scatter'd us abroad: Such great displeasure



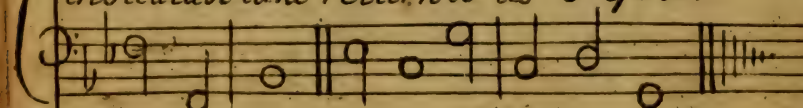
and scatter'd us abroad: Such great displeasure



thou didst take return to us O God.



thou didst take return to us O God.

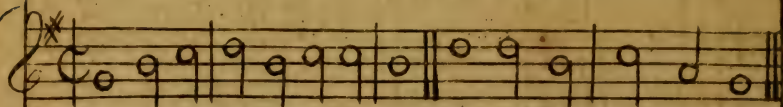


Note, that the following Tunes as well as the foregoing Ones, may be perform'd by 3 Voices, when 4 cannot be had, omitting the Counter-tenor, for which reason 2 of y^e parts are put in the Treble Cliff, the 2.^d serving for the Tenor, when Sung by 4 persons. & are so contriv'd y^t upon Occasion when the Counter-tenor is left out, there will be but a very small deficiency in y^e fulness that ought to be, in 3 parts only.

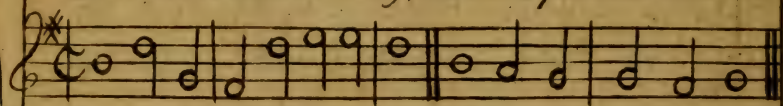
There is a character in Musick omitted, call'd a Repeat, which is mark'd Thus :||: it is commonly plac'd over some Note near the end of a piece of Musick, & directs you to repeat that part over again.

Here follow 6 Psalm Tunes in 4 parts, in a Sharp or Chearful Key.

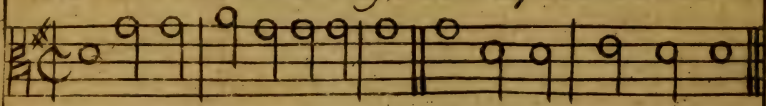
Psal. 20. Hereford Tune in G#.



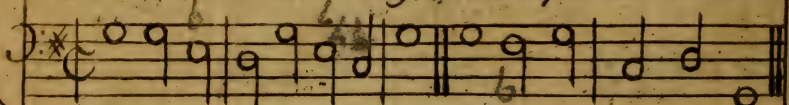
In trouble & adversity, the Lord God hear thee Still.



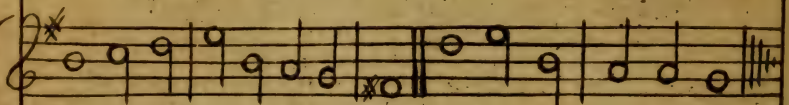
In trouble & adversity, the Lord God hear thee Still.



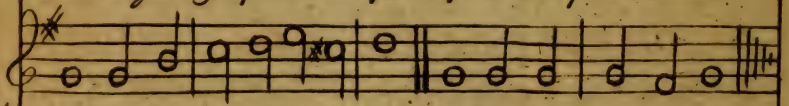
In trouble & adversity, the Lord God hear thee Still.



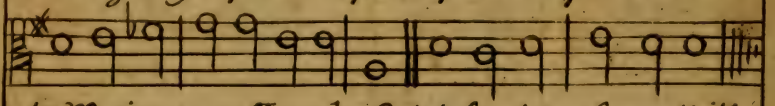
In &c.



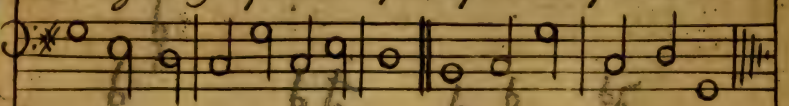
the Majesty of Jacobs God, defend thee from all ill.



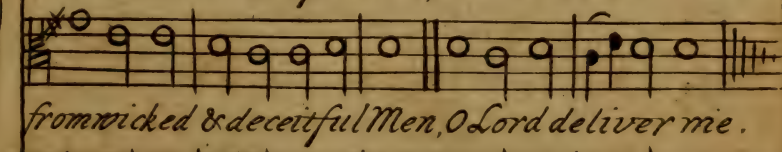
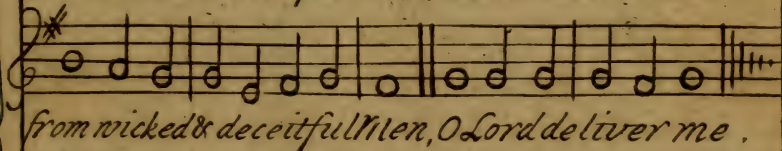
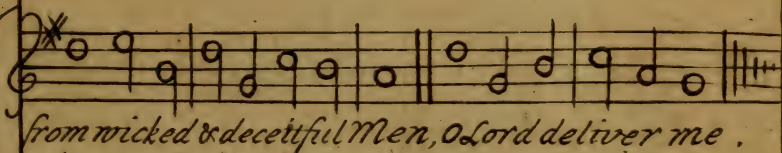
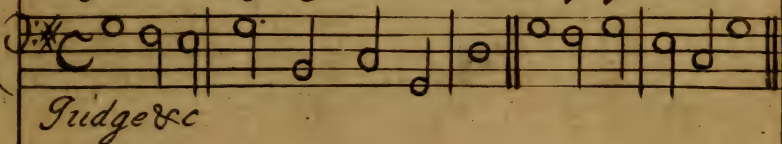
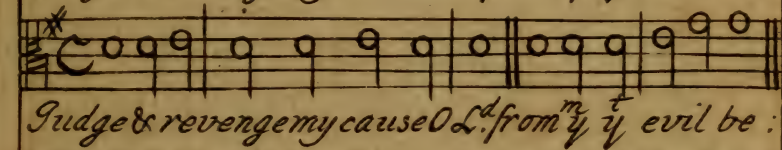
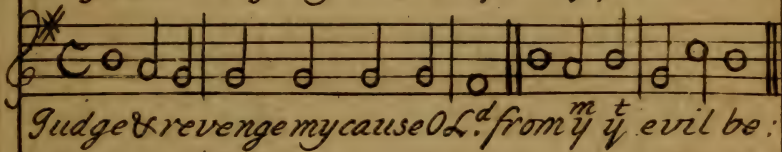
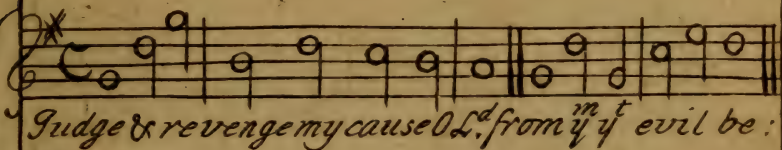
the Majesty of Jacobs God, defend thee from all ill.



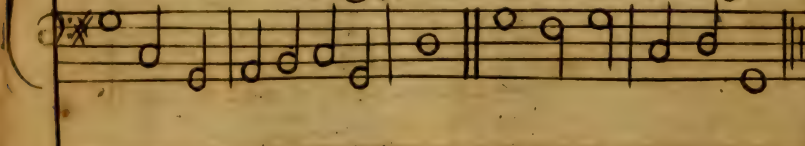
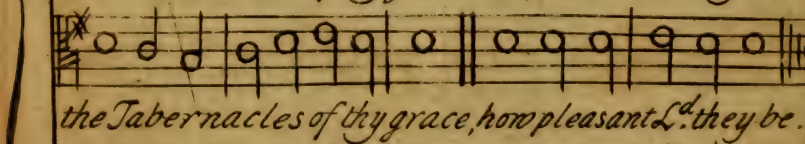
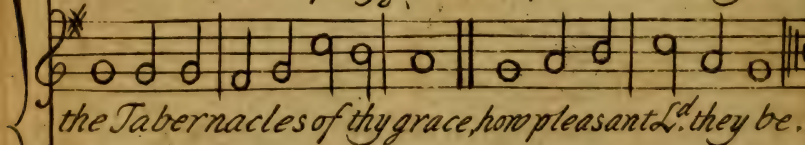
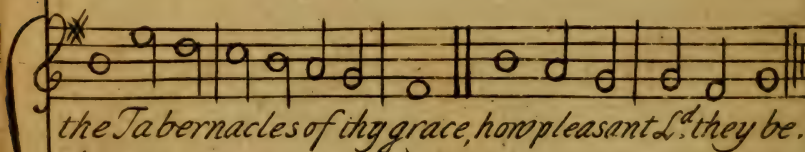
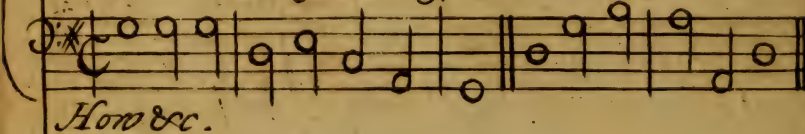
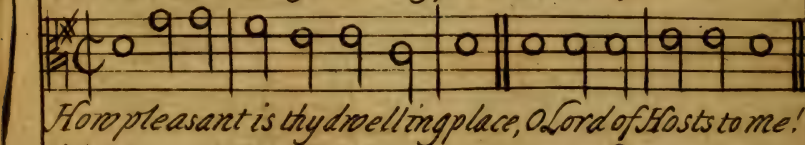
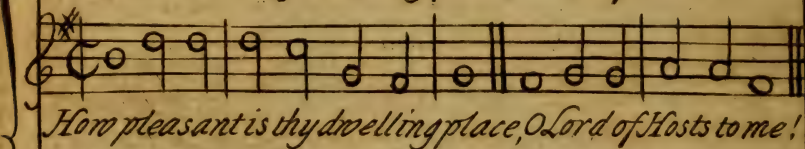
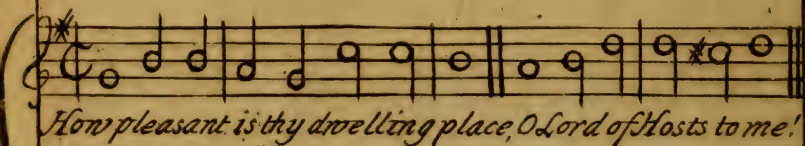
the Majesty of Jacobs God, defend thee from all ill.



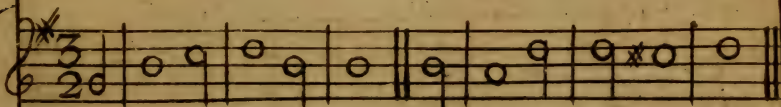
Psal: 43. 5^t Davids Tune in G[#]



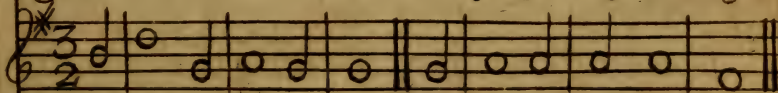
Psal: 84. Winchester Tune in G #



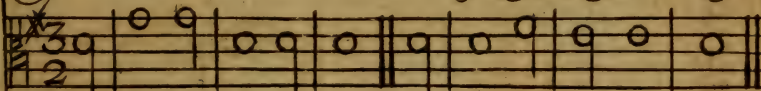
Psal: 45. S^t Peters Tune in G #



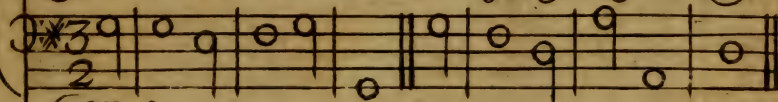
My heart doth take in hand, Some godly Song to Sing:



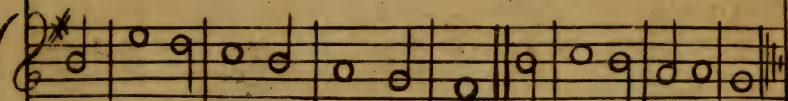
My heart doth take in hand, Some godly Song to Sing:



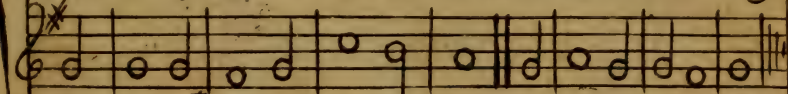
My heart doth take in hand, Some godly Song to Sing:



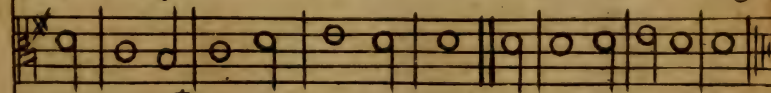
(My &c.)



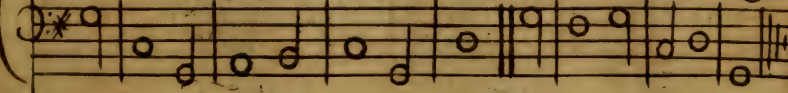
the praise y^e I shall shew therein, pertaineth to the King.



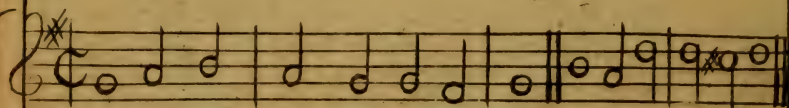
the praise y^e I shall shew therein, pertaineth to the King.



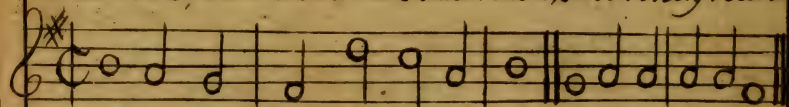
the praise y^e I shall shew therein, pertaineth to y^e King.



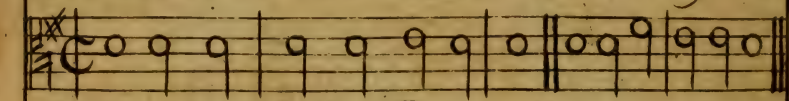
Psal: 44. Peterborough Tune in G #



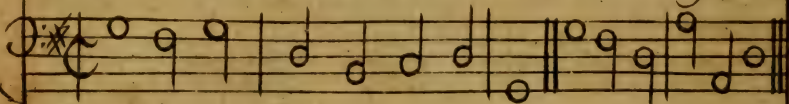
Our ears have heard our Fathers tell, & rev'rently record



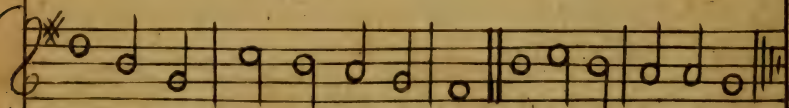
Our ears have heard our Fathers tell, & rev'rently record



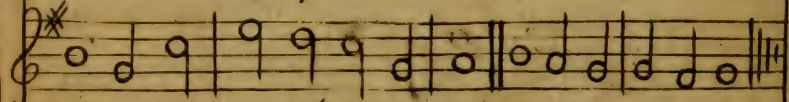
Our ears have heard our Fathers tell, & rev'rently record



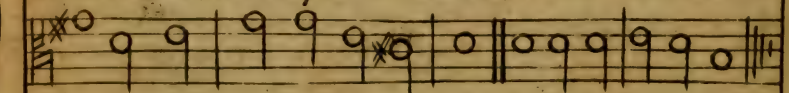
Our &c.



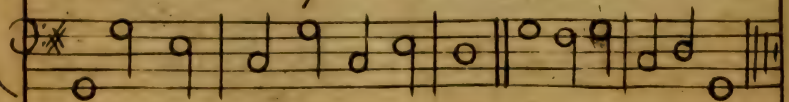
the wondrous works y^e thou hast done, in Older time O Lord.



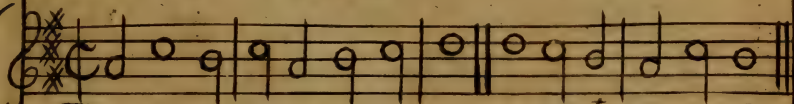
the wondrous works y^e thou hast done, in Older time O Lord.



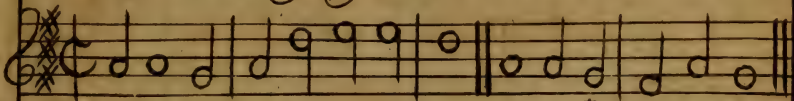
the wondrous works y^e thou hast done, in Older time O Lord.



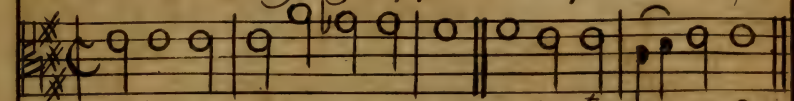
Psal: 23. Canterbury Tune in A \sharp



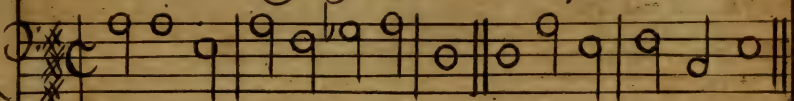
The Lord is only my support, & he \dot{y} doth me feed:



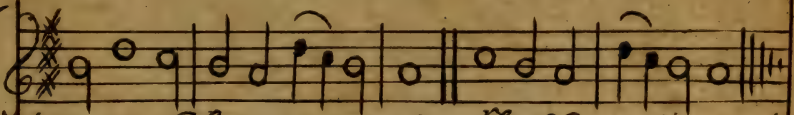
The Lord is only my support, & he \dot{y} doth me feed:



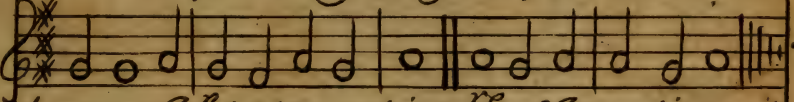
The Lord is only my support, & he \dot{y} doth me feed:



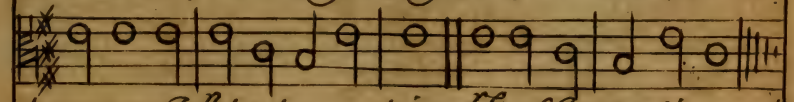
The &c.



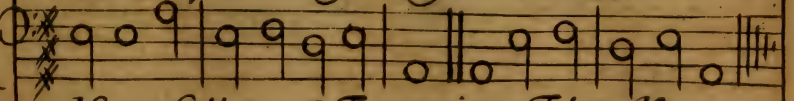
how can I \dot{y} lack any thing, \dot{n}^e of I stand in need?



how can I \dot{y} lack any thing, \dot{n}^e of I stand in need?

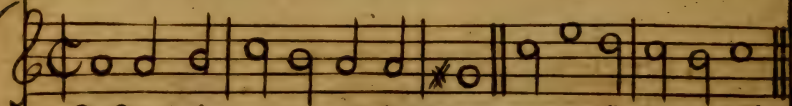


how can I \dot{y} lack any thing, \dot{n}^e of I stand in need?

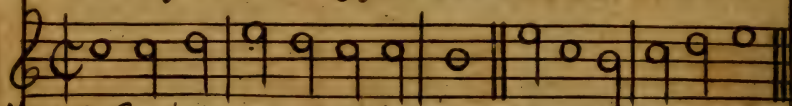


Here follow 6 Tunes in a Flat Key

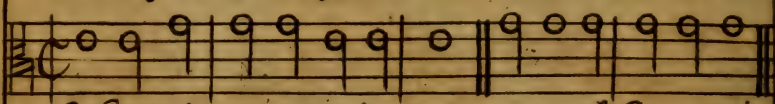
Psal: 17. Windsor Tune in A.



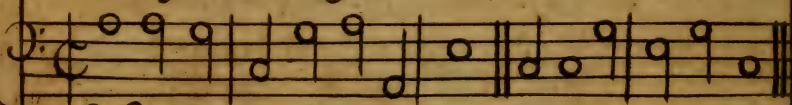
O Lord give ear to my just cause, attend wth I complain:



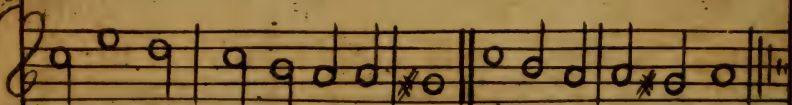
O Lord give ear to my just cause, attend wth I complain:



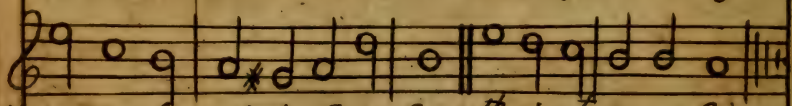
O Lord give ear to my just cause, attend wth I complain:



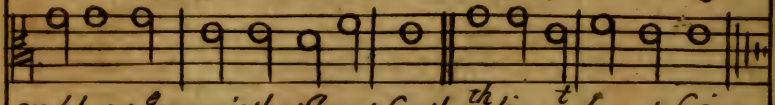
O Lord &c.



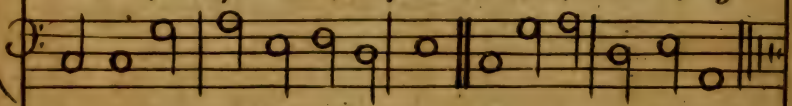
and hear y^e pray'r that I put forth, wth lips y^e do not feign.



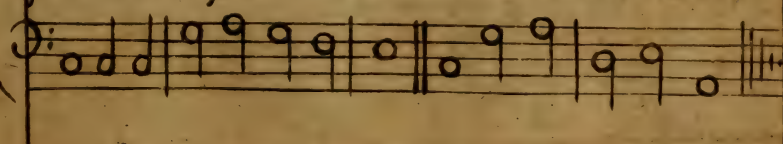
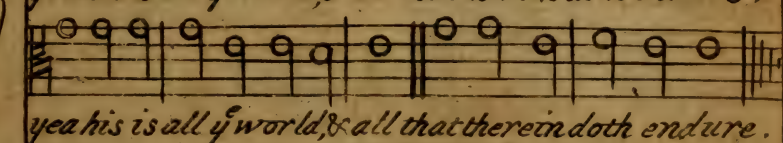
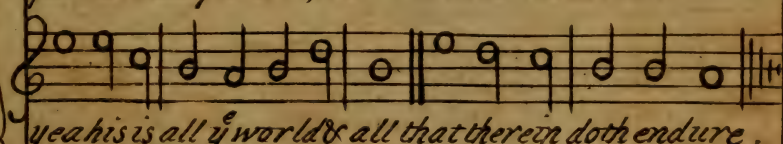
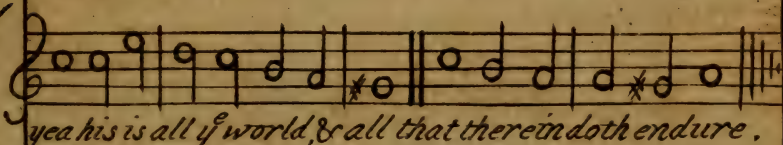
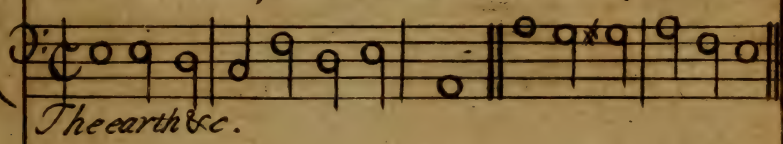
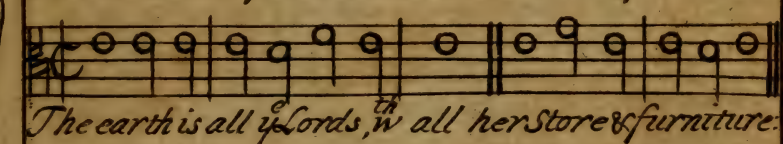
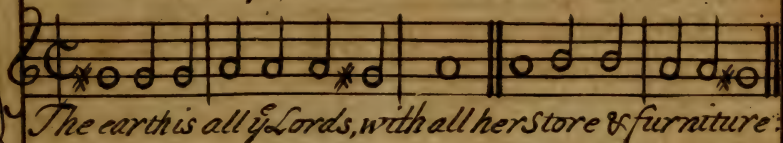
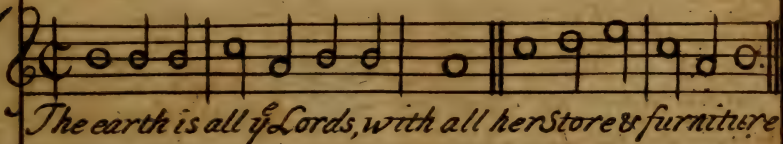
and hear y^e pray'r that I put forth, wth lips y^e do not feign.



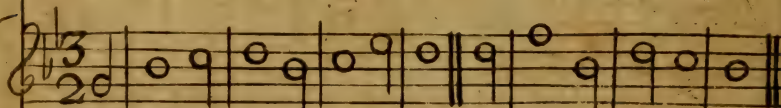
and hear y^e pray'r that I put forth, wth lips y^e do not feign.



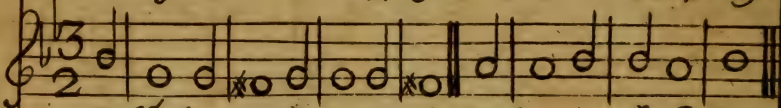
Psal: 24. Rochester Tune in A.



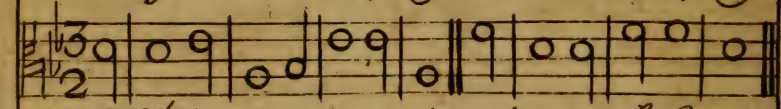
Psalm: 55. Manchester Tune in G.



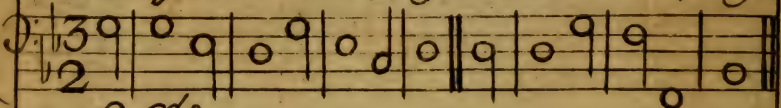
O L^d. give ear & do apply, to hear me ⁿ I pray.



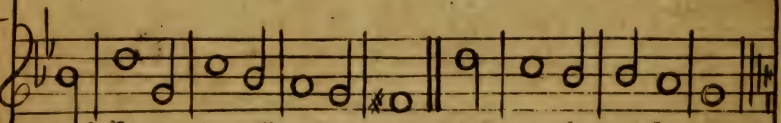
O L^d. give ear & do apply, to hear me ⁿ I pray.



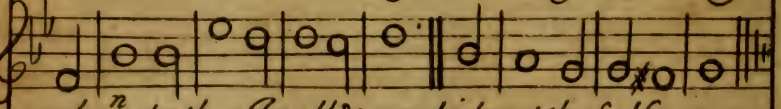
O L^d. give ear & do apply, to hear me ⁿ I pray.



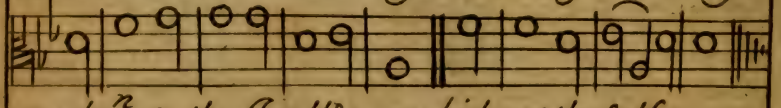
O L^d. &c.



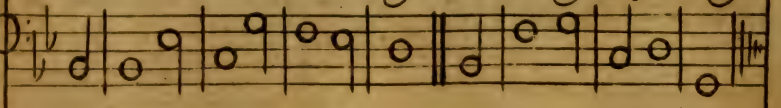
and ⁿ to thee I call & cry, hide not thy Self away.



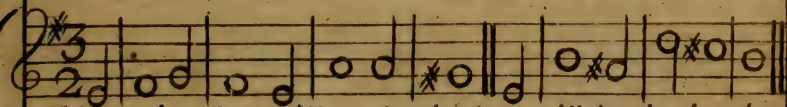
and ⁿ to thee I call & cry, hide not thy Self away.



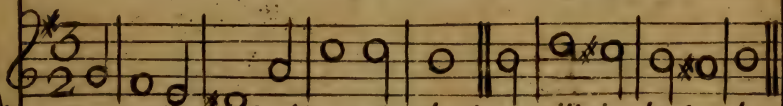
and ⁿ to thee I call & cry, hide not thy Self away.



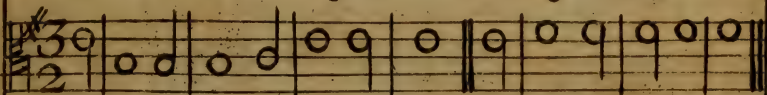
Psal: 75. Worcester tune in E.



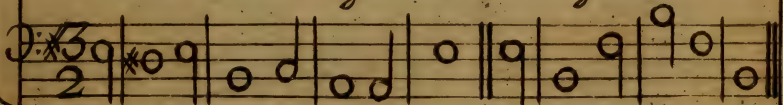
Unto thee God will we give thanks, we will give thanks to thee.



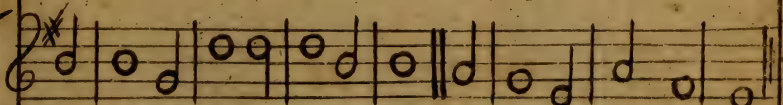
Unto thee God will we give thanks, we will give thanks to thee:



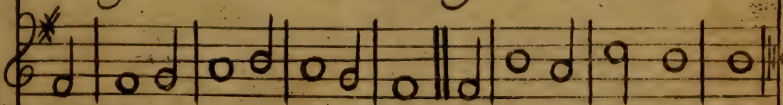
Unto thee God will we give thanks, we will give thanks to thee:



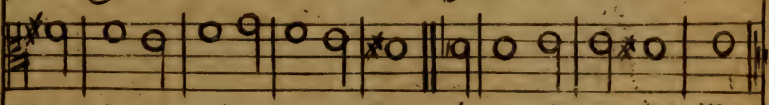
Unto &c.



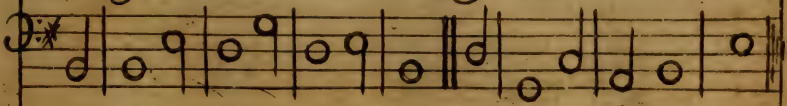
since thy name is so near declare thy wondrous works will we.



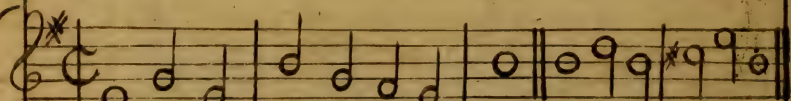
since thy name is so near declare thy wondrous works will we.



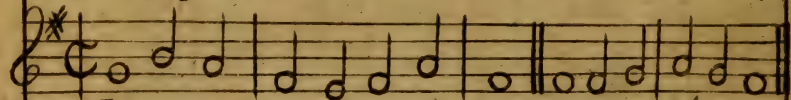
since thy name is so near declare thy wondrous works will we.



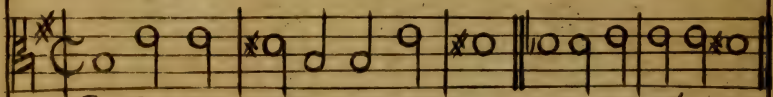
Psal: 34. Martyrs Tune in E.



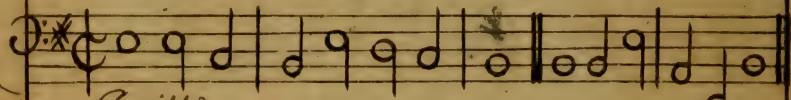
I will give laud & honour both, unto the L^d always.



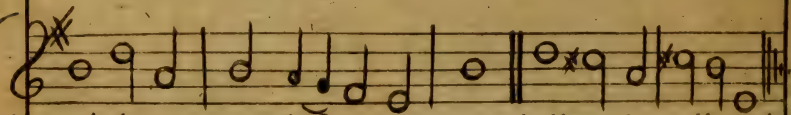
I will give laud & honour both, unto the L^d always.



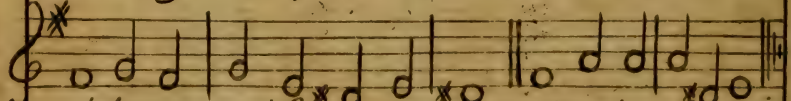
I will give laud & honour both, unto the L^d always



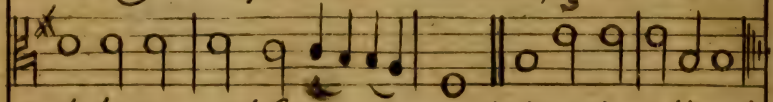
I will &c.



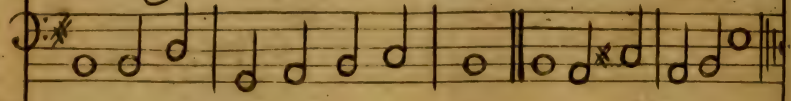
and eke my mouth for evermore, shall speak unto his praise.



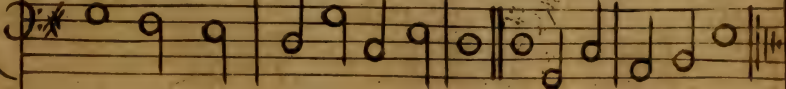
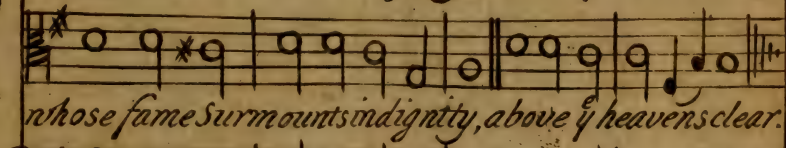
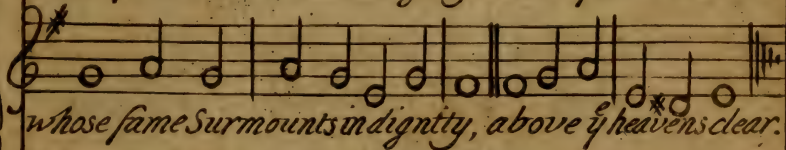
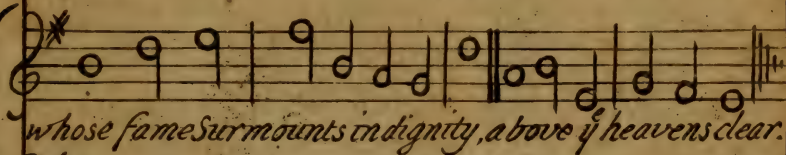
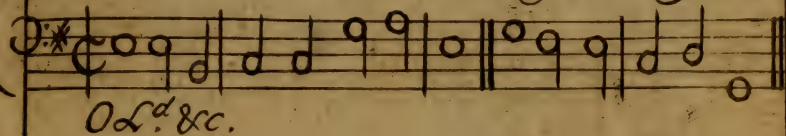
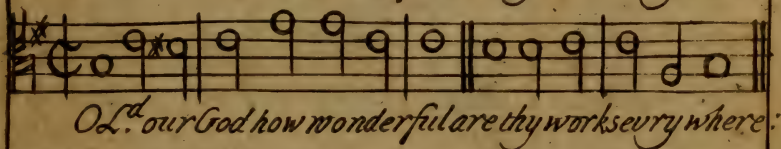
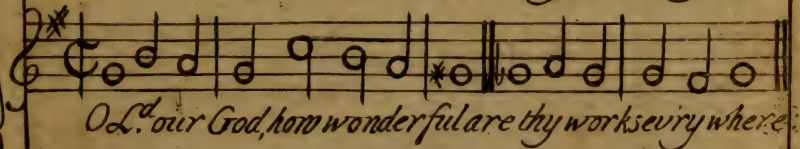
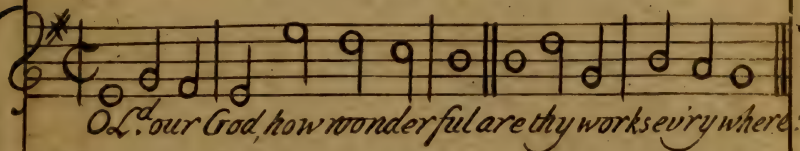
and eke my mouth for evermore, shall speak unto his praise.



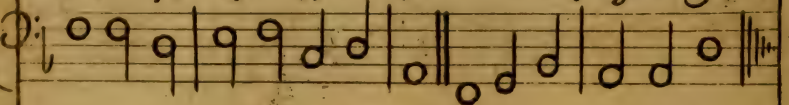
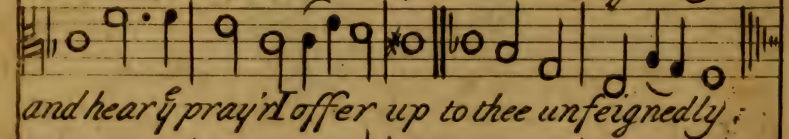
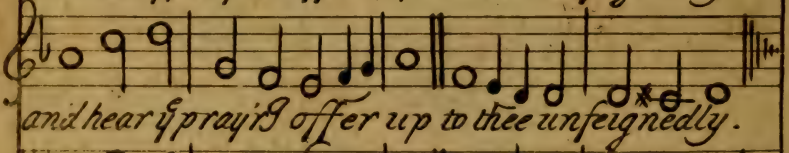
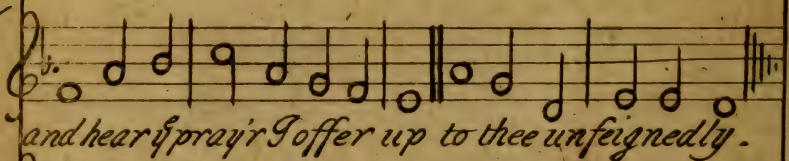
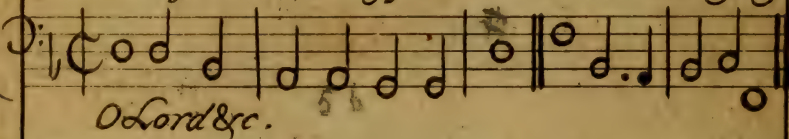
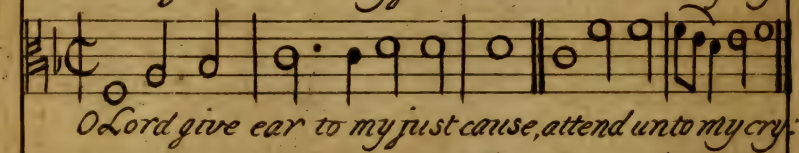
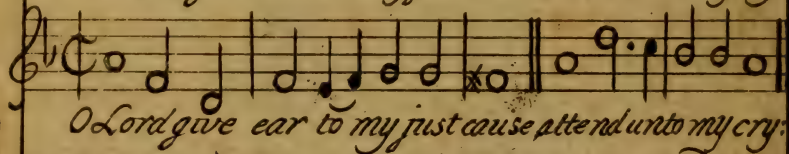
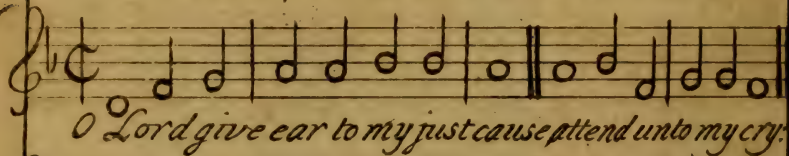
and eke my mouth for evermore, shall speak unto his praise.



Psalm: 8. S^t Mary's Tune in E.



Here follow 6 Psalm Tunes in 4 parts ⁷⁰
Composd by M^r. Tho: Ravenscroft.
Psal: 17. Norwich Tune.



Psalm: 21.

O Ld. how joyful is y King, in thy strength & thy pow'r

O Ld. how joyful is y King, in thy strength & thy pow'r

O Ld. how joyful is y King, in thy strength & thy pow'r

O Ld. &c.

Exceedingly he doth rejoyce, in Thee his Saviour.

Exceedingly he doth rejoyce, in thee his Saviour.

Exceedingly he doth rejoyce, in Thee his Saviour.

for thou hast given unto him his godly hearts desire:

for thou hast given unto him his godly hearts desire:

for thou hast given unto him his godly hearts desire:

for thou hast given unto him his godly hearts desire:

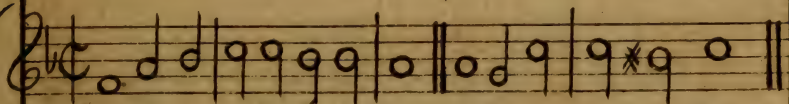
to him thou nothing hast denyd, of y^t he did require.

to him thou nothing hast denyd, of y^t he did require.

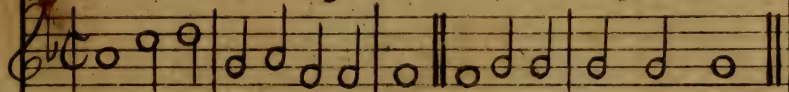
to him thou nothing hast denyd, of y^t he did require.

to him thou nothing hast denyd, of y^t he did require.

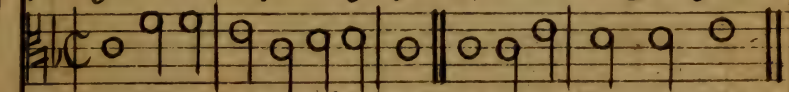
Psal: 23. Dukes tune.



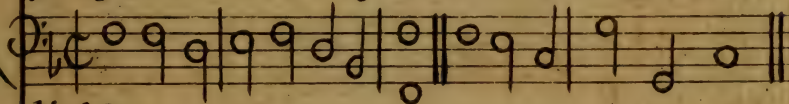
Ye righteous in y^e L^d. rejoyce, it is a seemly sight :



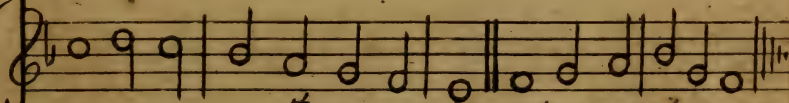
Ye righteous in y^e L^d. rejoyce, it is a seemly sight :



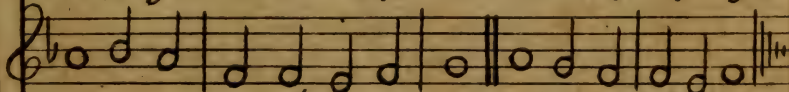
Ye righteous in y^e L^d. rejoyce, it is a seemly sight :



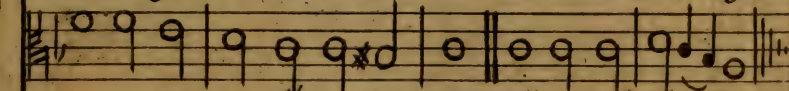
Ye &c .



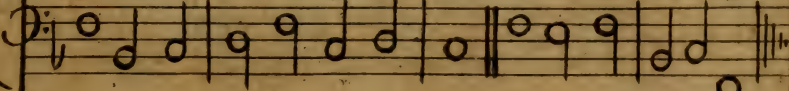
that upright men th thankful voice, sh^d. praise y^e L^d. of might.



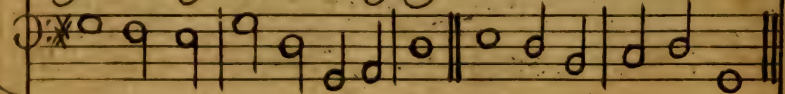
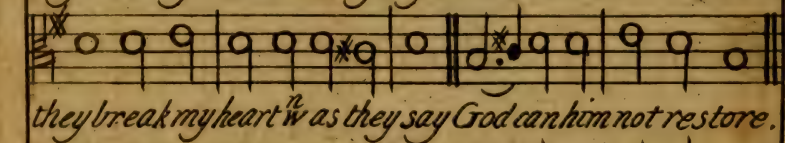
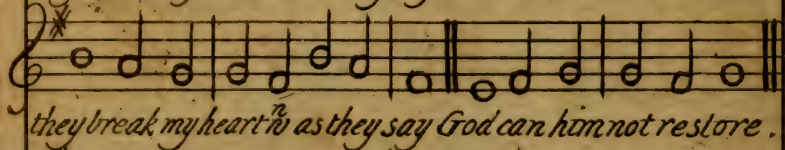
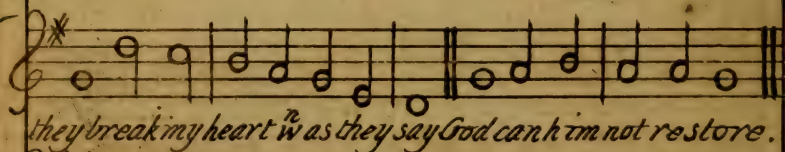
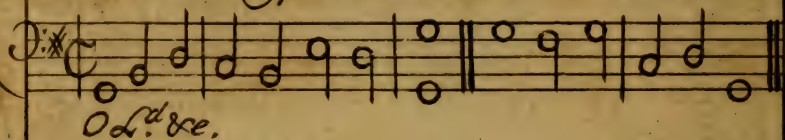
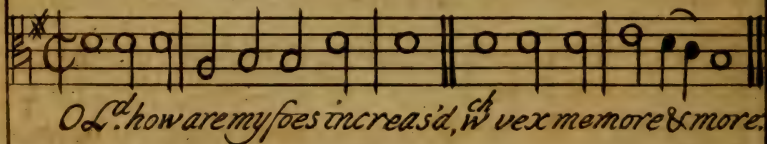
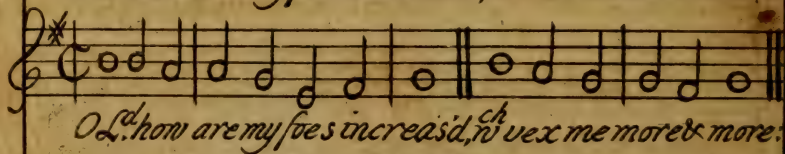
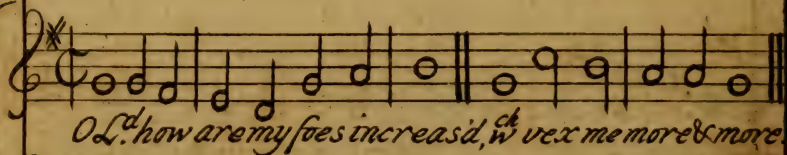
that upright men th thankful voice, sh^d. prais y^e L^d. of might.



that upright men th thankful voice, sh^d. praise y^e L^d. of might.



Psal: 3.



but thou O Lord art my defence, when I am hard bestead:

but thou O Lord art my defence, when I am hard bestead:

but thou O Lord art my defence, when I am hard bestead:

but thou O Lord art my defence, when I am hard bestead:

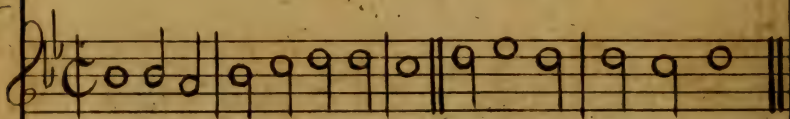
my worship & mine honour both, & thou hold'st up my head.

my worship & mine honour both, & thou hold'st up my head.

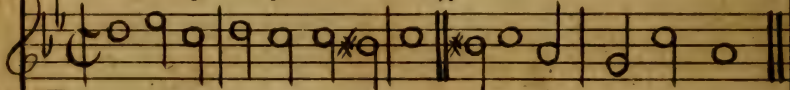
my worship & mine honour both, & thou hold'st up my head.

my worship & mine honour both, & thou hold'st up my head.

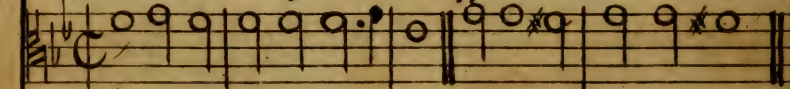
Psal: 14 .



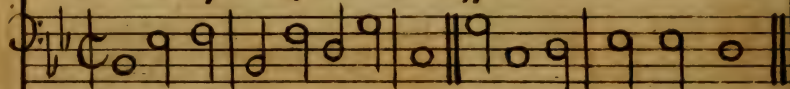
There is no God do foolish men affirm in their mad mood;



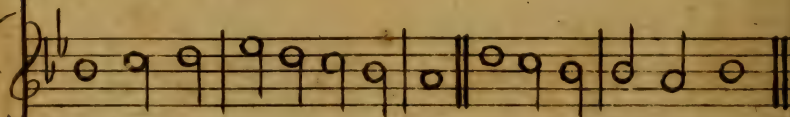
There is no God do foolish men affirm in their mad mood;



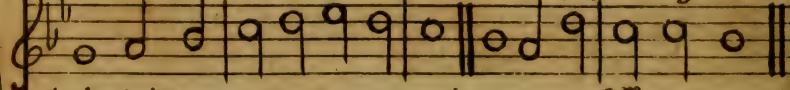
There is no God do foolish men affirm in their mad mood:



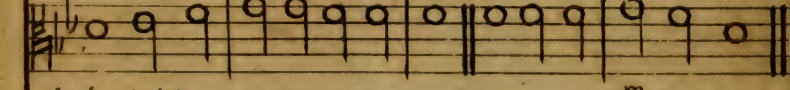
There is &c.



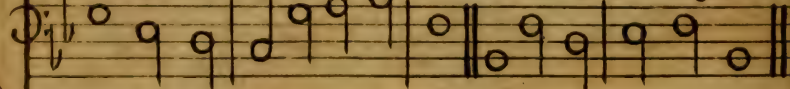
their drifts are all corrupt & vain, not one of y^m doth good;



their drifts are all corrupt & vain, not one of y^m doth good.



their drifts are all corrupt & vain, not one of y^m doth good.



the L^d beheld from Heav'n most high, y^e whole race of mankind:

the L^d beheld from Heav'n most high, y^e whole race of mankind:

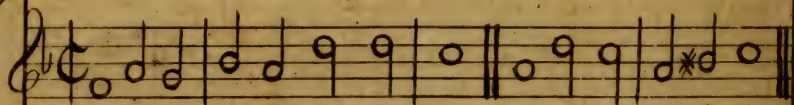
the L^d beheld from Heav'n most high, y^e whole race of mankind:

and saw not one y^t taught indeed, the living God to find.

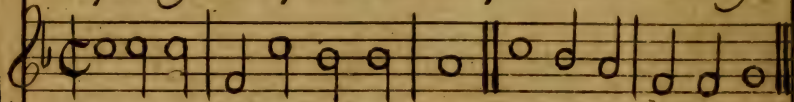
and saw not one y^t tau^t indeed, y^e living God to find.

and saw not one y^t ta^t indeed, y^e living God to find.

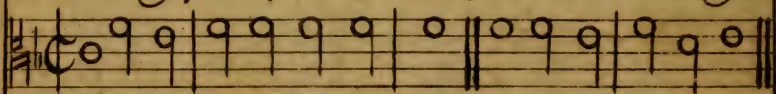
Psal: 22, Chichester June



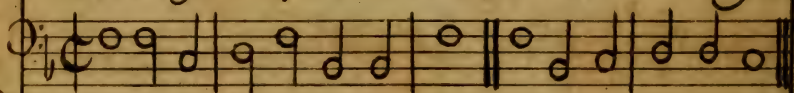
O God my God ^{re}fore dost thou forsake me utterly?



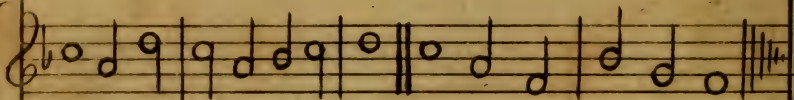
O God my God wherefore dost thou forsake me utterly?



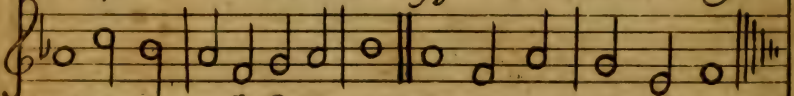
O God my God wherefore dost thou forsake me utterly?



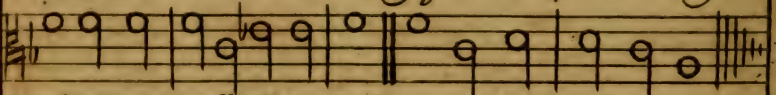
O God &c.



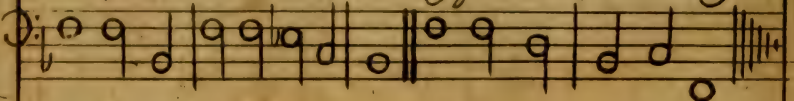
& helpest not w^h I do make my great complaint & cry.



& helpest not ⁿ I do make my great complaint & cry.



Thelpest not w^h I do make my great complaint & cry.



Benedictus by Mr Ravenscroft 3 voc.

The only Lord of Israel, be praised

The only Lord of Israel, be praised

The only &c.

evermore: for through his Vi - si -

evermore: for through his Vi - si -

- ta - ti - on & mercy kept in store

- ta - ti - on & mercy kept in store

his people now he hath redeemed, & long have

his people now he hath redeemed, & long have

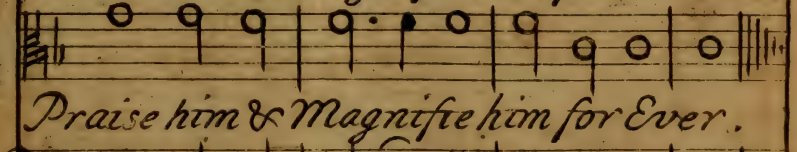
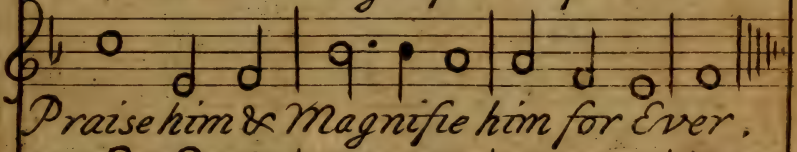
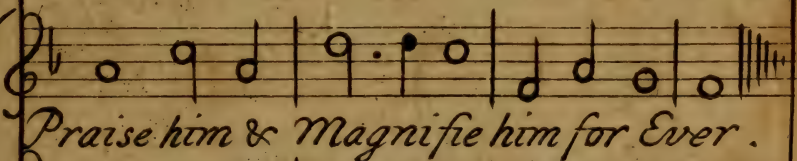
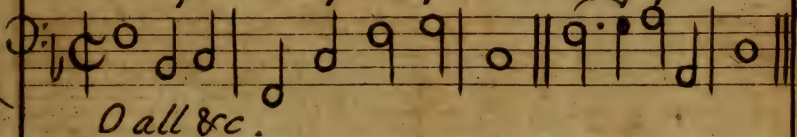
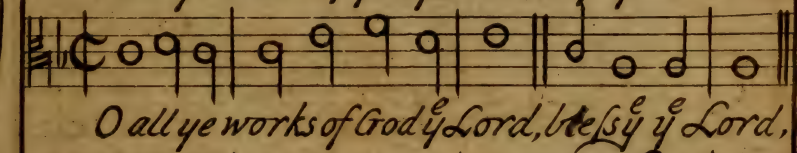
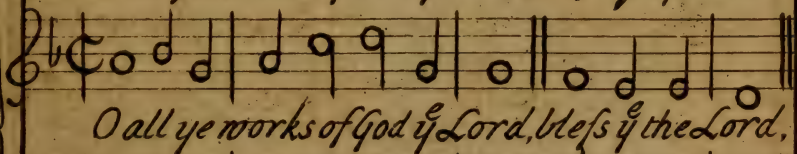
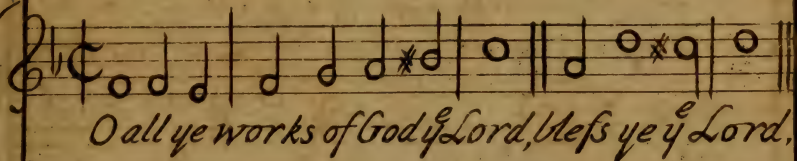
been in thrall; & spread abroad his saving

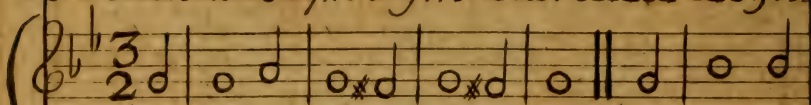
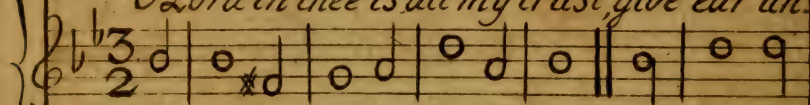
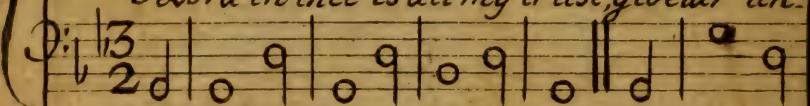
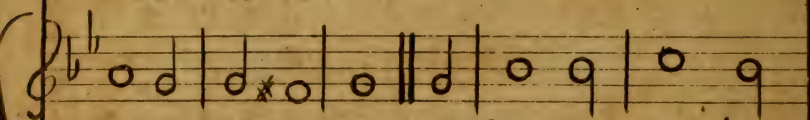
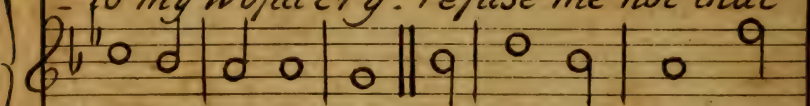
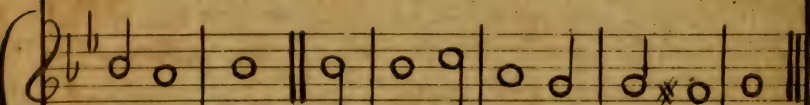
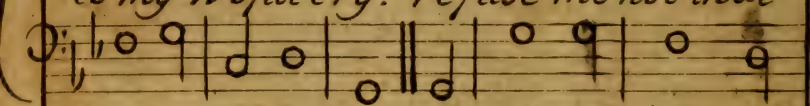
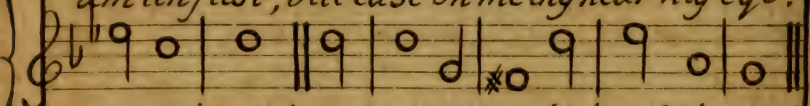
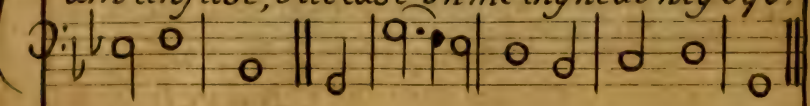
been in thrall; & spread abroad his saving

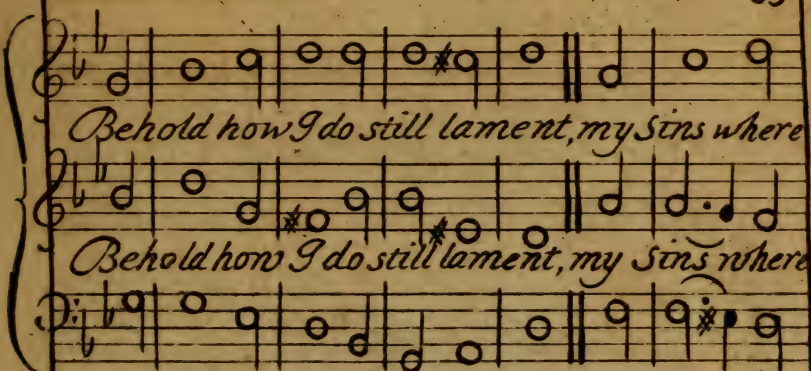
health, upon his servants all.

health, upon his servants all.

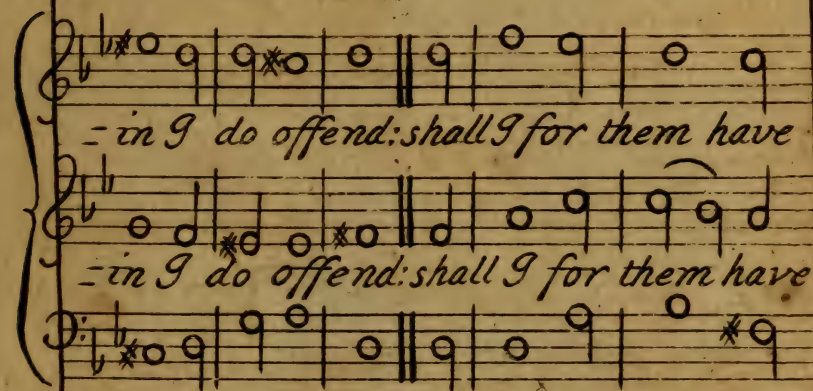
The Song of y^e 3 Children.
Set by M^r. Ravenscroft. a 4. voc



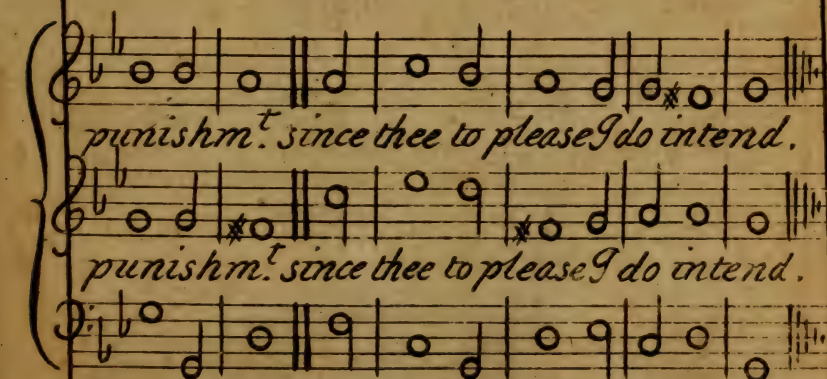
Penitential Hymn by Mr. Ravenscroft 3 vo*O Lord in thee is all my trust, give ear un-**O Lord in thee is all my trust, give ear un-**O Lord &c.**- to my woful cry: refuse me not that**to my woful cry: refuse me not that**am unjust, but cast on me thy heav'nly eye:**am unjust, but cast on me thy heav'nly eye:*



Behold how I do still lament, my sins where



Behold how I do still lament, my sins where



punishm^t. since thee to please I do intend.

4 3 following Anthems for 1 2 & 3 voices
were Compos'd by M^r. Church.

Psal: 103. Solo

Praise the Lord O my Soul, & all, all, all that
 is within me praise his holy Name;
 praise the Lord O my Soul, & all, all, all that
 is within me praise his holy Name:
 who forgiveth all thy Sin, & healeth all,
 healeth all, & healeth all all thine infirmities:
 1st part again

Who saveth thy life, thy life from destruction

& crowneth thee wth mercy, crowneth thee wth

mercy & loving kindness, who saveth thy

life, thy life from destruction

crowneth thee with mercy, crowneth thee with

mercy, mercy and loving kindness.

Da Capo

I will alway give thanks, give thanks un-

I will alway give thanks, give thanks un-

-to the Lord, his praise shall be e

-to the Lord, his praise shall be

ver, his praise shall be ever, be

e ver, his praise shall be

ever in my mouth, his praise

ever in my mouth, shall be

his praise shall be ever, be

ever, shall be ever, his praise, his

ever, his praise shall be ever in my mouth

praise shall be ever, be ever in my mouth.

My Soul shall make her boast in the
 My Soul shall make her boast in the
 Lord, the humble, the humble shall
 Lord, the humble shall hear, the
 hear, shall hear thereof and be
 humble shall hear thereof and be
 glad, the humble, the
 glad; the humble, the humble shall
 humble shall hear, shall hear there
 hear there of, shall hear there
 of and be glad. **Da Capo.**
 of and be glad.

Psal: 145. a 3 voc:

3
2 - 9 9 | 9 . p 9 | 9 * 0 0 9 | 9 . p * 9

I will magnifie thee O God, will magnifie

$\frac{3}{2}$ -g g | g . p q | q o | o q | q . p q

I will magnifie thee O God, will magnifie

I will magnifie thee O' God, will magnifie

thee O God my King, & will

thee O God, O God my King, & will praise thy

[illegible]

thee O God, O God my King,

Handwritten musical notation on a five-line staff, featuring various notes and rests.

praise thy Name for ever.

Name, will praise thy Name, & will praise thy

Handwritten musical notation on a single staff, featuring various note values and rests.

and will praise thy Name for ever, will

9 9 ♯ 9 9 | 0 9 9 ♯ 9 9

and will praise thy Name for ever & ever, will

Name for ever, for ever & ever,

praise thy Name for ever, for ever & ever,

praise thy Name, will praise thy Name, will
 for ever, for ever,
 for ever, for ever,
 praise thy Name, for ever,
 for ever, for ever,
 for ever, will praise thy Name, will
 for ever, will praise thy
 for ever, will praise thy
 praise thy Name, will praise thy Name for
 Name for ever, for ever & ever, ever.
 Name for ever, for ever & ever, ever.
 ever, for ever, for ever & ever, ever.

Great is *if* Lord & marvellous, great is *if* Lord &
Great is *if* Lord & marvellous, &
Great is *if* Lord & marvellous, &
marvellous, & marvellous, worthy
marvelous, great is *if* Lord & marvelous, worthy
marvellous, & marvellous, worthy
to be praised, & marvellous, worthy
to be praised, & marvellous, worthy
to be praised, great is *if* Lord & marvellous, worthy
to be praised, there is no end of his greatness,
to be praised, there is no end of his greatness
to be praised, there is no end of his greatness, great is *if*

great is the Lord and marvellous, marvellous,
 great is the Lord and marvellous,
 Lord. . . . & marvellous,
 worthy to be praised, there is no
 worthy to be praised, there is no
 worthy to be praised, there is no
 end of his greatness, there is no
 end of his greatness, there
 end of his greatness, there is no
 end, no end of his greatness.
 Da Capo
 is no end of his greatness.

92 An Hymn upon Good Friday, by M^r. Church.

Solo. Slow.

Dear Saviour oh! oh!

what ails this heart! sure tis of Stone,

Sure tis of Stone it cannot, cannot

smart, nor yet relent y^e death of Thee, nor yet re-

-lent the death of Thee, whose death a-

-lone, alone could ransom me

can I behold thy pains, can I be-

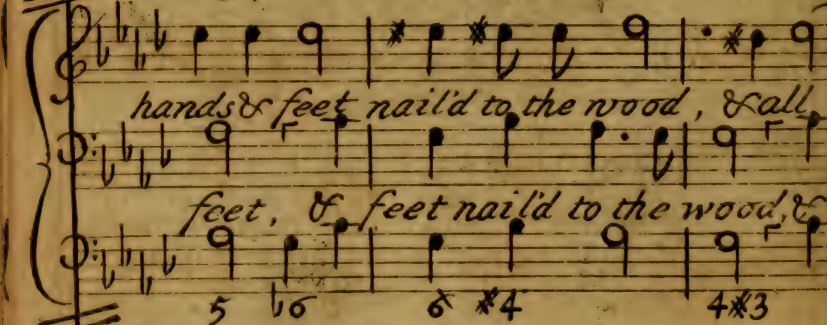
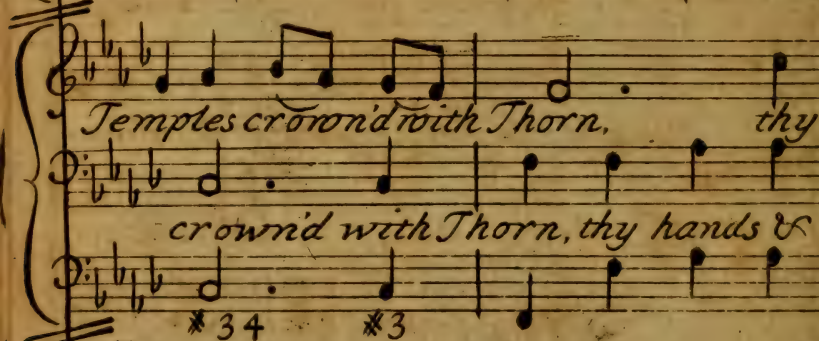
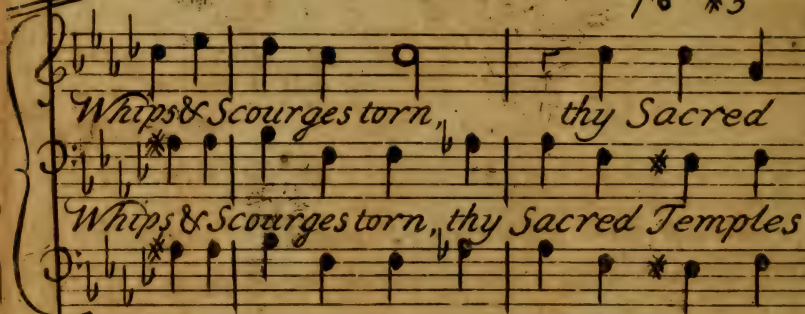
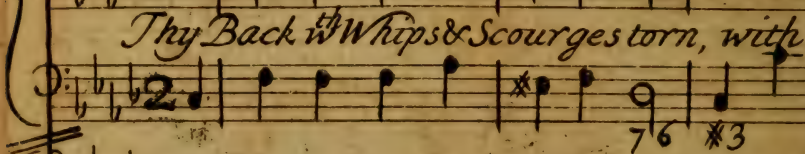
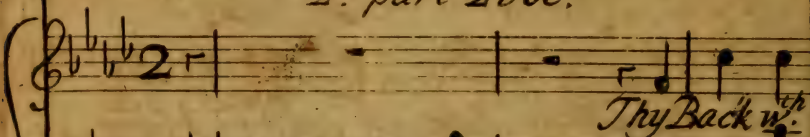
-hold thy pains so great, thy dying,

dying sighs thy dying, dying

sighs, thy bloody Sweat, can I be-

-hold thy pains, thy pains so great, thy

dying, dying sighs thy bloody Sweat.



all, all thy Body drown'd in blood,

all, all, all thy Body drown'd in blood,

canst thou pour forth such streams for

canst thou pour forth such streams for

me, & I not drop, not drop one

me, & I not drop, not drop one tear, not

tear, one tear for Thee?

drop one tear for Thee?

90 An Hymn upon Easter Day, by M^r. Church. a 3 voc.

Christ from the dead is raised, is

Christ from the dead is raised, is

Christ &c.

raised & made y^e first fruits of the

raised & made y^e first fruits of the

Tomb; for since by man, by man came

Tomb; for since by man, by man came

death, by man shall resurrection come:

death, by man shall resurrection come:

For as in Adam all mankind did

For as in Adam all mankind did

guilt & death, did guilt, did guilt & death de

guilt & death, did guilt, did guilt & death de

-rive, so by the righteousness of Christ, shall

rive, so by the righteousness of Christ, shall

all, all, all be made alive.

all, all, all be made alive.

If then we ri - sen are with

If then we risen are,

If then we

Christ, with Christ seek only how to

we risen are w Christ seek only how to

get y things y are above w Christ at Gods right

get y things y are above w Christ at Gods right

hand, at Gods right hand is Set.

hand, at Gods right hand is Set.

To Father Son & Holy Ghost, one

To Father Son & Holy Ghost, one

God whom we adore; be

God whom we adore; be

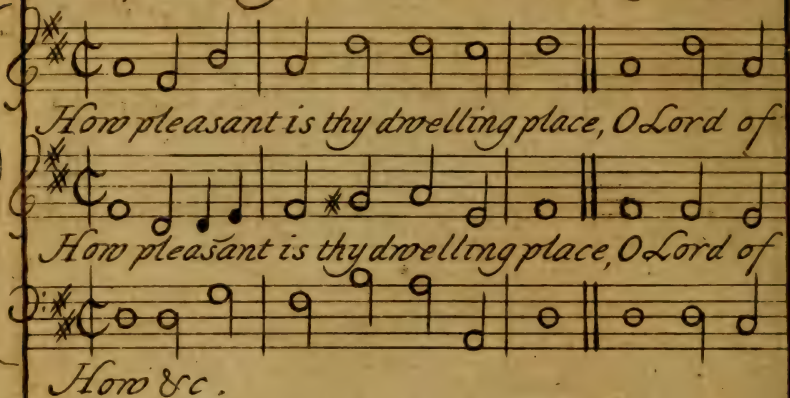
glory as it was is now &

glory as it was is now &

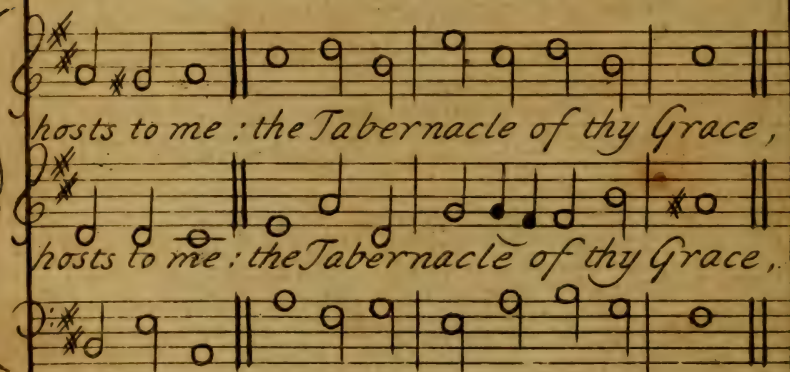
shall be evermore.

shall be evermore.

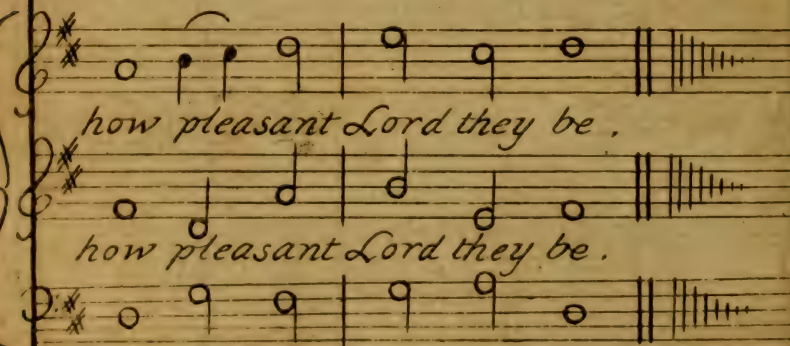
Psal : 84 . St Anns Tune
Compos'd by D^r Croft . 3 voc :



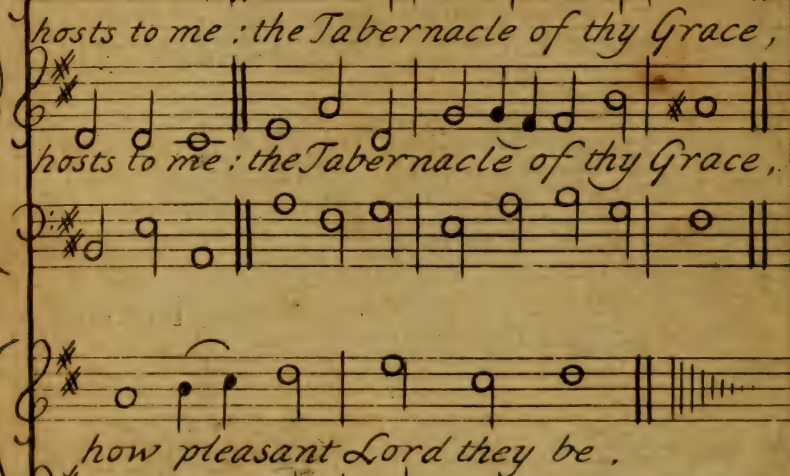
How pleasant is thy dwelling place, O Lord of



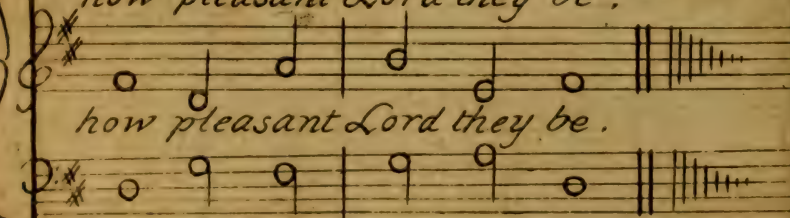
How pleasant is thy dwelling place, O Lord of



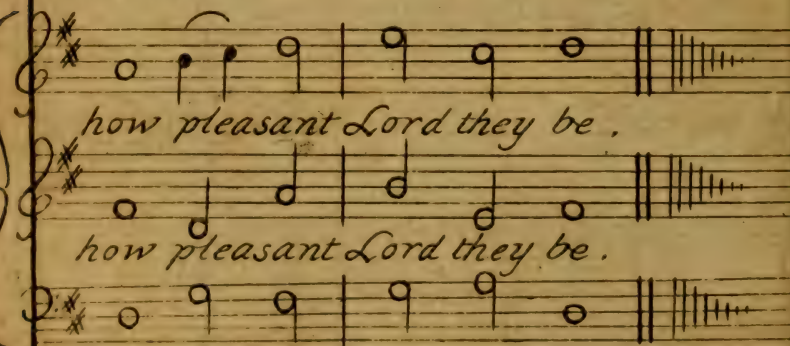
How &c .



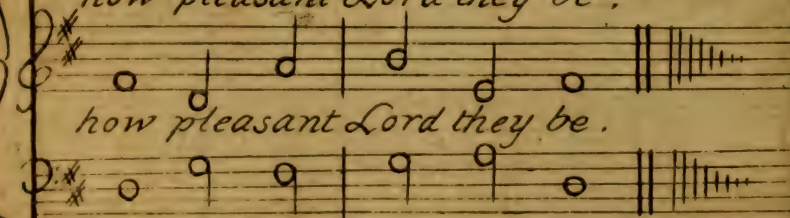
hosts to me : the Tabernacle of thy Grace ,



hosts to me : the Tabernacle of thy Grace ,



how pleasant Lord they be .



how pleasant Lord they be .

The 4 following Hymns were
Compos'd by D.^r W^m. Croft

O thou our Souls chief hope, wee
O thou &c mee
to thy mercy Fly, in ev'ry
to &c.
place thou canst protect, in ev'ry
in ev'ry place thou canst pro-
place thou canst protect and all
tect, thou &c and all
wee need supply.

Whether wee wake, wee wake or sleep to

Whether &c.

to

thee wee both resign, to thee we both re

thee &c.

to thee &c.

-sign by night we as well as day, by

by night we as well as

night we as well as day if thy light on

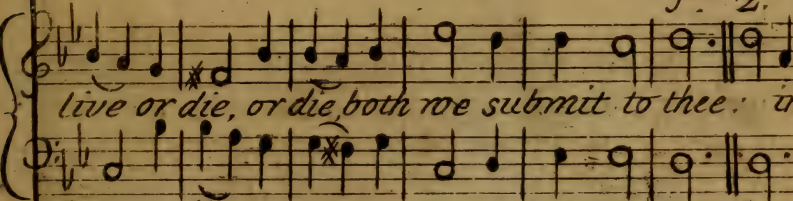
day, by night we as well as day if thy

us shine, if thy light on us shine :

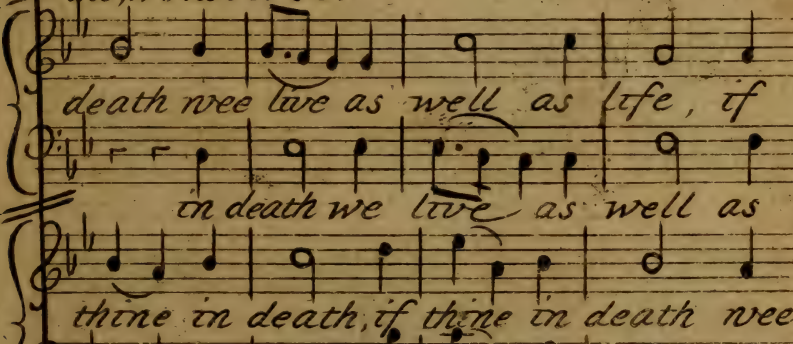
light on us shine, on us shine :

Whether wee live, we live or dye, we

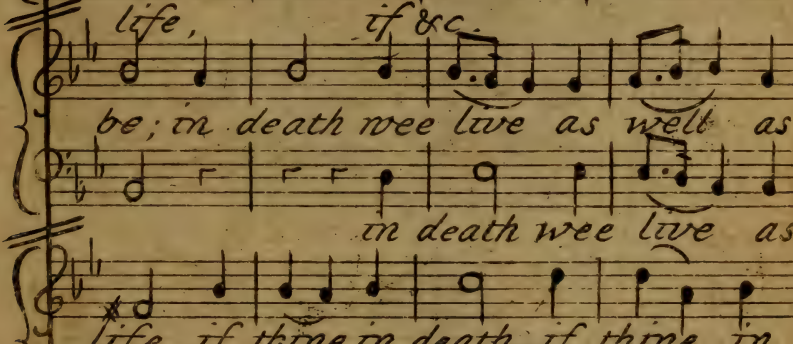
Whether wee live, we live or



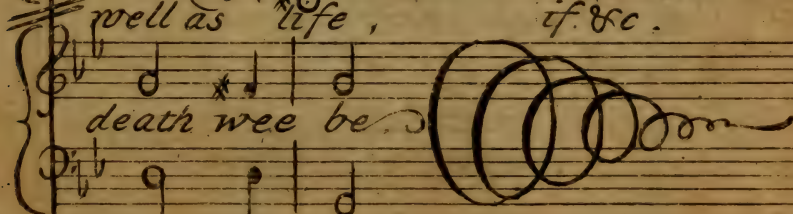
live or die, or die both we submit to thee: in
die, we live or &c.



death wee live as well as life, if
in death we live as well as
thine in death, if thine in death wee
life, if &c.



be; in death wee live as well as
in death wee live as
life, if thine in death, if thine in
well as life, if &c.



death wee be

Sweet Jesus is y^e name I still I still adore,

Sweet Jesus &c.

the charming sound does my lost life restore,

does my lost life

does my lost life restore, does my lost life

restore, does my lost life restore, my lost life

restore; for w^h I'm dead in sorrow or in sin, for

restore; for w^h I'm dead in sorrow or in sin,

when I'm dead in sorrow or in sin, I call on

for w^h I'm dead in sorrow or in sin, I call &c

Jesus, I call on Jesus & I live, I live again:

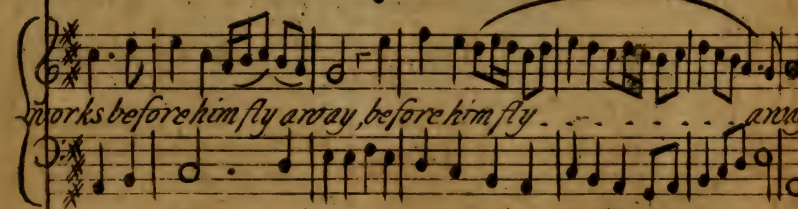
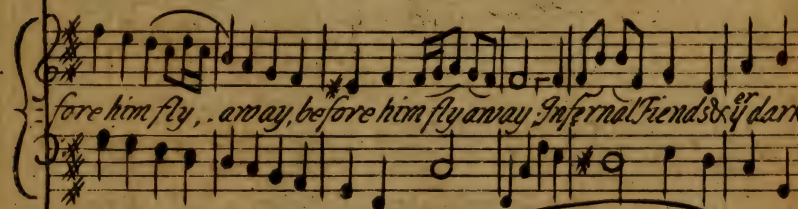
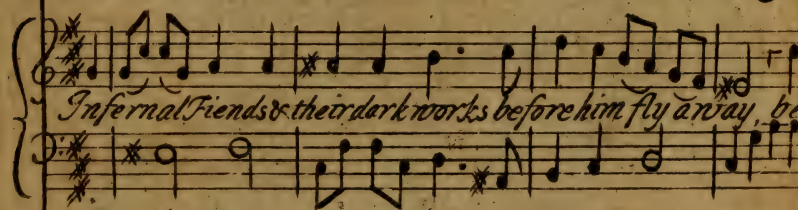
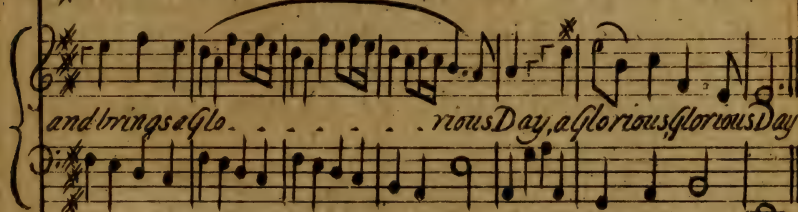
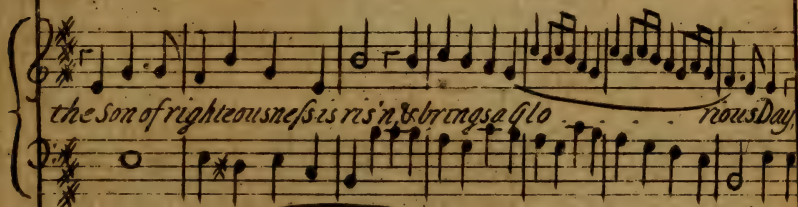
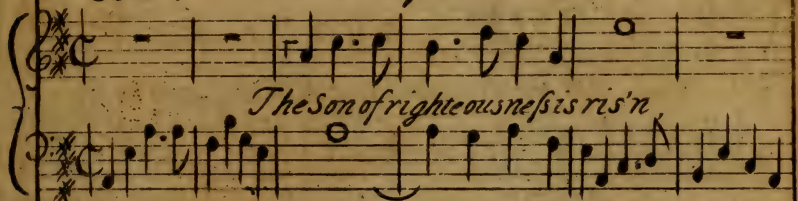
I call &c. & I live I &c.

Wherefore at this bright name thus low I bow, thus
 fore &c. thus &c. thus
 low I bow, yet all to little for y debt I owe
 low I bow, yet all to little, all &c
 down y on bended knees, down, down n to the
 down &c. down, down to the
 ground, & let our Grateful Songs resound, & let our
 Grou nd, & let our Grateful Songs re
 Grateful Songs resound, resou
 = sound, & let our Grateful Songs resound, re
 nd & let our Grateful Songs resound.
 = sou. nd, &c.

Live, live Glorious King, Glorious King by all, by
 Live, live Glorious King, Glorious King by
 all thy Saints ador'd, of peace & prince, of peace & prince, of
 1st of peace &c. of &c. of
 Heaven & Earth & Lord: Ld. for ever may thy Throne Establish'd
 &c. for ever &c.
 be, for ever may thy Throne Establish'd be, for
 for ever &c. for ever,
 ever may wee prai. ses Sing to
 for ever may we prai. ses Sing to
 Thee; may we prai. ses Sing to Thee.
 &c. may we prai. ses &c.

Solo.

A Hymn



3 Voc:

O all ye Nations of the Earth, know
 O all &c. know
 O all &c. know
 & revere, revere your King; Submit wth
 & revere, revere your King; Submit &c.
 & revere, revere your King;
 Joy to him, to him, with Joy to
 Submit wth Joy... to
 him who does our Great Salvation
 him who does our &c.
 him who does our &c.

bring; Submit with Joy . . . to

Submit with Joy . . . to

him, . . . who

him, Submit wth Joy . . . to him, who

Submit &c. . . who

does our Great Salvation bring; who

does our &c. . . who

does our &c. . . who

does our Great Salvation bring:

does our &c.

does our &c.

Ye Nations of the World rejoyce, &

Ye Nations &c.

Ye &c.

all your Voices raise, and all your

all your &c.

& all your

all your &c.

& all your

Voices raise, the wondrous, won-

Voices raise,

the wondrous,

Voices raise,

the

- drous Faithfullness & Truth of

wondrous &c.

wondrous &c.

our Great God, of our Great God to

of our Great God to prai.

of &c. to prai

prai se, to praise, of

se, to praise,

se, of our Great God to praise,

our Great God, of our Great God to

of our Great god to prai.

of &c. to prai.

prai se, to praise ;

se, to praise ;

se of our Great God to praise ;

turn over

Glory to God the Father give, and

Glory &c. the Father give, and

Glory &c. the Father give, &

to his gracious Son and Holy

to &c. and Holy

to &c. and Holy

Ghost henceforth as long as time his

Ghost

Ghost

as time his

course shall run; as time his

as time his course shall run; as

course, his course shall run; as time his

course, his course shall run, as time his
time his &c. as time his
course, his &c. as time his
course shall run as
course shall run, as time his course shall
course shall run, as time his course, his
time his course shall run, as
run; as time his
course shall run, as &c. his
time his &c.
course, his course shall run
his course shall run.

Slow

A Hymn, 3 voc:

O world, O world how little do thy

O world, O world how little do thy

O world, O world how little, how

joys concern a Soul concern a

joys concern a Soul y^t knows

little do thy joys . . . concern a Soul, concern a

Soul y^t knows it self, it self not made for

it self, knows it self, it self not

Soul y^t knows it self, y^t knows it self, it self not

such low toys, for such low toys as thy poor hand bestows

made for such, for such low toys as thy poor hand bestows

made for such, for such low toys as thy poor hand bestows

as thy poor hand bestows, as thy poor

as thy poor r hand bestows, as thy poor

as thy poor r hand bestows as thy poor

hand bestows, as thy poor hand bestows

hand bestows as thy poor r hand bestows

hand bestows, as thy poor r hand bestows

the way wee know our dearest, our dearest

the way wee know our dear est

the way wee know our dearest, our dearest

Lord is gone, is gone before, & has en-

Lord is gone, is gone before,

Lord is gone, is gone before.

gag'd his faithful Friends, has engag'd his faithful

& has engag'd his faithful Friends, his faithful

& has en-

Friends, his faithful Friends, & has en-

Friends, & has engag'd his faithful Friends, his

gag'd his faithful Friends, has engag'd his

gag'd his faithful Friends to open us the door,

faithful Friends to open us y^e door to

faithful Friends to o-

to open us y^e door, to open us y^e door:

open us y^e door, to open us y^e door:

pen us y^e door, to open us y^e door:

Thou Gracious Lord reach down thine

Thou Gracious

hand, reach down thine hand, &

Lord, thou Gracious Lord reach

Thou Gracious Lord reach

take us up, and take us

down thine hand and take us

down thine hand and take us

up, take us up to Thee

up, take us up to Thee

up, take us up to Thee

that wee around thy Throne may stand, &

that wee around thy Throne may stand,

that wee around thy Throne may stand,

all, all, all, & all thy

& all, & all, all thy

& all, & all all thy

Glories See, and all thy Glories See, thy

Glories See, & all thy Glories See,

Glories See, & all thy Glories See, thy

Glo. . . ries, thy Glo. . .

thy Glo. . . ries

Glories See, thy

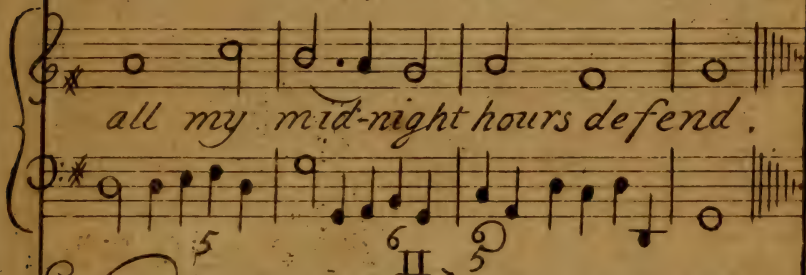
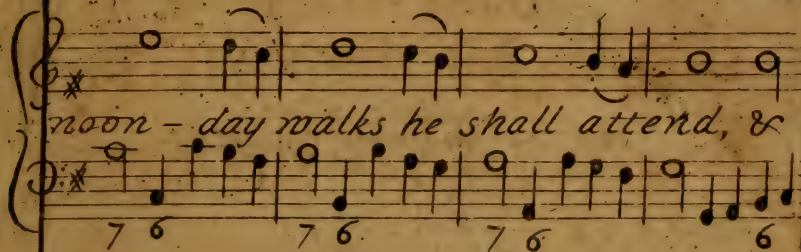
ries
 See, all, all, all, all thy Glories
 Glo. ries, all, all thy Glories
 See, all, all, all, all thy Glories, thy
 See, all, all thy Glories, thy
 See, all, all thy Glories, thy
 Glories See, all, all, all, all thy
 Glories See, all, all thy
 thy
 Glories, thy Glories See.
 Glories, thy Glories See.
 Glories, thy Glories See.

Psalm the 23^d

Paraphras'd by Mr. Addison,
Set to Musick by Mr. H. Carey.

I.

The Lord my Pasture shall pre-
pare, & feed me with a Shepherds care; his
Presence shall my wants Supply, and
guard me with a watchful Eye: my



When in the Sultry Glebe I faint,
Or on the thirsty Mountain pant;
To fertile Vales and dewy Meads,
My weary wandring Steps he leads:
Where peaceful Rivers soft & Slow,
Amidst the verdant Landskip flow.

III.

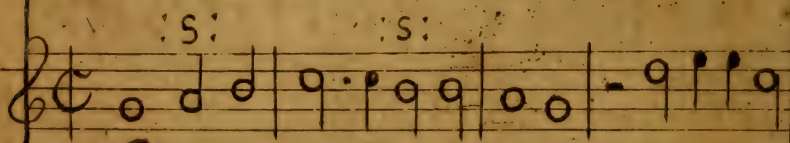
Tho' in the paths of Death I tread,
With Gloomy Horrors overspread;
My stedfast heart shall fear no ill,
For thou O Lord art with me still:
Thy friendly Crook shall give me Aid,
& guide me thro' the dismal Shade.

IV.

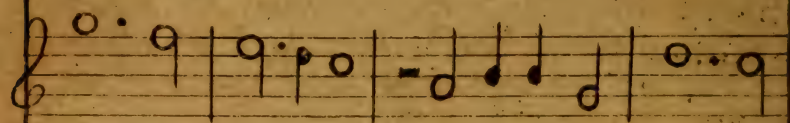
Tho' in a bare and rugged way,
Thro' Various lonely Wilds I stray:
Thy presence shall my pains beguile,
The barren Wilderness shall smile:
With sudden Greens & Herbage crown'd,
& Streams shall murmur all around.

A Cannon

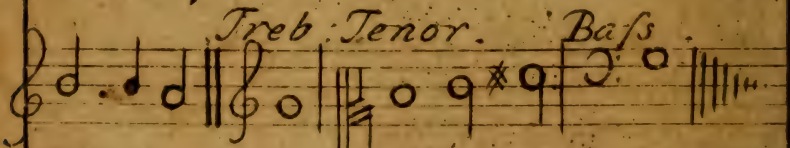
of three parts in one; in $\frac{4}{4}$ & 8.
below.



Non nobis Domine, non nobis, sed nomini



tuo da Gloriam, sed nomini tuo da



Gloriam.

Non nobis &c. No, &c.

Fin

Finis .



